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THE CICERONE.

THE CICERONE:

OR,

ART GUIDE

TO

PAINTING IN ITALY.

FOR THE USE OF TRAVELLERS.

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By DR. JACOB BURCKHARDT.

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ac.

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TRANSLATED FROM THE GERMAN

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PREFACE BY THE TRANSLATOR.

THIS Handbook is intended as a practical Guide to the Traveller and lover of art in studying on the spot the works of painting, both native and foreign, existing in Italy. It contains an historical account, up to the close of the seventeenth century, of the rise and course of the various schools represented in Italy, pointing out their various characteristics, and especially describing their founders and principal masters, and enumerating the most remarkable and characteristic works of each of them.

Although the Handbook is not arranged according to places, but according to schools, the Index of places, giving the names of the Painters whose works are to be found in each Town, in Churches, and Public or Private Galleries, will enable the traveller to study all the paintings collected in any particular place; while the condensed form of the volume fits it to be a portable companion.

The author, Dr. Jacob Burckhardt, bears the highest reputation in Germany as an authority on the history of Art. In 1855 he brought out the 'Cicerone,' a handbook of Architec-

* To facilitate the use of the book, references are made not only to the page, but also by means of letters, *a*, *b*, *c*, &c., to the very sentence in the page which contains the name of the place indicated.

ture, Sculpture, and Painting, of which this volume contains the part devoted to painting. Since that time Dr. Burckhardt, having accepted the Professorship of History at Basle, gave up the work of editing the second edition to Dr. A. von Zahn, of Dresden. Dr. von Zahn with great kindness undertook the labour of revising the English translation, and has furnished additions and corrections which make the translation practically equivalent to a third edition, which is about to appear in Germany.

Great care has been taken by the Editor, Dr. von Zahn, to bring the work up to the latest point of information in enumerating the works of the various masters and naming them correctly. The different authorities are given when, as is constantly the case, there is a variety of opinion. Among the numerous coadjutors in this part of the work may be mentioned especially the late Herr O. Mündler, of Paris, whose initials constantly appear, as do those of Messrs. Crowe and Cavalcaselle, and also those of Dr. Frizzoni and Dr. Bode. The parts enclosed in square brackets without initial [ ] are added by the Editor.

The translator desires gratefully to acknowledge the advantage she has derived from the advice and assistance of Mr. F. W. Burton, which his well-known thorough knowledge of art has rendered peculiarly valuable.

LONDON,
February 1873.

CONTENTS.

CHAPTER I.

PAGE

ANTIQUE PAINTING . . . . . 1—8

Painting on Pottery—Wall Painting.

CHAPTER II.

MEDIÆVAL PAINTING . . . . . 8—17

Catacombs—The Byzantine Style.

CHAPTER III.

ROMANESQUE PAINTING . . . . . 18—24

Cimabue—Duccio da Siena.

CHAPTER IV.

THE GOTHIC STYLE . . . . . 24—56

Giotto and the Giottesques—Sienese School—North Italian Schools—Fra Angelico.

CHAPTER V.

PAINTING OF THE XVTH CENTURY . . . . . 56—107

"The Renaissance"—Florentine School—Paduan School—The Brescians and other Schools—The Venetians; the Vivarini, the Bellini—Umbrian, Bolognese, and Neapolitan Painters—German and Flemish Masters—Painting on Glass.

CHAPTER VI.

PAGE
PAINTING OF THE XVITH CENTURY . . . . . 107—214

Lionardo da Vinci and Milanese School—Michelangelo —Fra Bartolommeo—Andrea del Sarto—Raphael—Bolognese and Ferrarese Painters—Sodoma and the Sienese—Veronese Painters—Correggio—Titian and his Contemporaries—Tintoretto and his Contemporaries—The Mannerists.

CHAPTER VII.

PAINTING OF THE XVIITH CENTURY . . . . . 214—251

The Eclectic and Naturalistic Schools—Landscape Painters.

HANDBOOK OF ART IN ITALY.

PAINTING.

CHAPTER I.—ANTIQUE PAINTING.

PAINTING ON POTTERY.

THE remains that exist of the paintings of the ancients are only mere fragments, although sufficient to give us some idea of what was attempted and achieved in this line by the Greeks and Romans. A few well-known anecdotes of Parrhasius, Zeuxis, and other great masters, might easily lead us to believe that the highest aim of the Greek painters was illusion. Nothing, however, can be farther from the truth. Their aim was much rather to represent the given objects or action distinctly with the smallest amount of means. Neither in composition, nor in execution, nor in colour, did they attempt the same system which lies at the foundation of modern painting; nevertheless, what they did produce must have been, in its kind, of the very highest.

There is in some sense an introductory school of Greek painting set before us in the numerous vases which were and still continue to be found, mostly in the tombs of Attica, Sicily, Southern Italy, and Etruria. The most valuable collection of them existing anywhere *a* is that of the Museum at Naples. Much less important, yet still very distinguished among Italian collections of vases, is that in the *b* Vatican, connected with the Museo Etrusco. So likewise is the Florentine (Museo Egiziaco in S. *c* Onofrio).

The whole of this immense store, is now generally recognised to be the work, in by far the greater proportion, of Greek painters on pottery, even though they were colonists in Etruria, and were employed by Etruscans. The customs, the dress, and the myths represented are almost exclusively Grecian. In date the vases are chiefly between the sixth and third centuries before Christ. During the Roman rule over Italy nothing more was produced in this style; Pompeii, for instance, furnishes no examples of this kind.

Very few of them were destined for daily use, for cooking, eating, or washing. They were intended for festal purposes, as prizes for combats, marriage gifts, &c.: if they had adorned a man's dwelling in life, they accompanied him in death to his tomb. But many of the most important were produced entirely for the decoration of the tombs of ancient Italy. They are usually found placed round the corpse in the sepulchral chambers, unhappily almost without exception shattered into fragments, which cannot always be successfully put together again.

There are vases of every species and form, from the massive amphora to the smallest cup. And as

they were not intended for common use, the makers were able in every form—amphora, urn, pot, saucer, or drinking-horn—to give scope to their own ideas of what was beautiful and expressive.

The eye dwells with the keenest satisfaction simply on the forms and the outlines given by the potter to the vessel. The amount of plastic decoration found in marble ornamental vases would not here be in place, but any simple beautiful forms, which could be combined with the work of the potter's wheel, were freely employed. The handles, indeed, which were done by eye, are often especially beautiful and original. The ornaments painted upon them also contribute not a little to enliven the vases, since they are designed especially for their place and purpose.

The bottom of the handles was often adorned with whole clusters of palm leaves (there is always an oval pointed leaf, accompanied by little curling side leaves), in which the superabundant vitality seems as it were to throw itself out. At the upper edge of the vase, as an emblem of the contents, lie waving flower patterns, the neck is surrounded by palm leaves, more severe in design, or by vertical flutings, which change where the vessel widens into richer ornament. The borders between, under, and above the figured parts, consist of curving flowers again, or meanders, or rows of shells. Sometimes the narrowing of the vase towards the base is more distinctly marked by leaf-work terminating in points. The foot is most fitly unadorned.

These things are apparently only of secondary importance, but they mark the fact that the object is a vase, and not simply an indefinite specimen of decoration, a principle often lost sight of in the most precious Sèvres porcelain vases.

We might expect that the painters on pottery would at least have availed themselves of artificial aids, as stencilling, &c., in producing these ornaments. But the first glance shows us that it all must have grown as by magic under the touch of a light, sure hand, not working by rule, of which, accordingly, we find traces in occasional crooked lines, &c.

So also with the figures. The painter had a part of them as it were by heart, as the common property of Greek art, and part he invented and composed for the special subject. In this line we meet with no great artists; it is a mediocre and even humble vein of the inexhaustible Greek capacity for art, which here comes to the surface. Yet even with such extremely limited means, with but two, or at most three, colours, how much that is admirable did they not produce.

We distinguish, first of all, an older kind, that with black figures on a red ground. The style of these, though possessing much elegance, is as yet stiff, and corresponds more or less to the elder Greek style of sculpture.

In the more mature (and as regards Apulia, declining art) the reverse process was pursued. The figures, left of the natural reddish tint of the baked clay, were relieved upon a dark ground, carefully laid on. To these, which are also the most numerous, we must give our chief attention.

The drawings, which are found in one, two, or even three rows of figures, and on the paterae on the under side round the foot, and also inside in the centre, have become the subject of very voluminous scientific investigation. Very rare myths, not represented in any basreliefs nor in any Pompeian picture, are here found. A very cursory account of their artistic treat-

ment is all that we can here allow ourselves.

In general, the style follows that of the Greek bas-reliefs. They are similar in the development of the perspective of the figure, in the principle of markings, and in the manner of telling the story. The figures are for the most part placed separate, and their attitudes and gestures full of expression. In draped figures the limbs were first hastily sketched, and then the drapery over them indicated, giving just as much of the folds as would serve to distinguish the figure itself and the flow of the garment. The heads are treated in a very general manner, without any aim at particular expression or peculiar beauty. The representations of locality are necessarily, owing to the customary black ground, very simple and symbolic. One star here stands for night, a small curtain for a room, a couple of shells or dolphins for the sea, a curving row of dots for the uneven earth, a column with a vase for the palæstra, and so on. Thus all furniture, as, for instance, tables, chariots, and so forth, are only indicated by a few lines, to leave the eye at liberty for the more essential parts.

The mythical subjects with many figures usually afford less artistic pleasure than a number of single figures, often recurring, which, on account of their recognised excellence, were constantly repeated. The visitor will soon discover them in any collection of importance; we shall only call attention to a few of the subjects which present themselves, for instance, in a walk through the Museum of Naples.

Male figures, seated, in a leaning position.—Dancing Satyrs. Youths of the wrestling school, nude or wrapped in mantles, and often leaning.—Hovering winged Genii.—Beautiful dancing Bacchantes.—A man speaking, nude, one foot on a piece of rock.—Sitting female figures, the upper half of the body undraped, with one foot behind the other, often of great beauty.—Flying goddesses of victory.—Veiled female dancers.—Mænads.—The toilette of a lady or bride, seated, and putting on or taking off the veil—among the attendants who are bringing ornaments, baskets, &c., sometimes a very beautiful naked figure in a cowering attitude.—A female figure speaking, draped, bent forward, one foot resting on a stone, gesticulating with the right hand.—A mourning veiled woman seated.—Revellers of both sexes.—The horses inaccurately drawn, but always full of life.—A Quadriga standing still or in rapid movement, repeated hundreds of times.—A rider in splendid action.

Such and other specimens of Greek art, which these unpretending memorials present in great number, would alone suffice to inspire perpetual admiration for the genius of the Greek people.

WALL PAINTINGS.

The richness of what is left makes us grieve over what is lost. Not a line, not a pencil-mark, nothing but the mere names remain to us of Polygnotus and the ancient Athenian school, of Zeuxis, Parrhasius, and the rest of the Ionians, of Pausias and Euphranor, or of the great Apelles, and a hundred other Greek painters, who were still known to Pliny and Quintilian. It is hopeless to form an idea of the style of these artists from the accounts given by writers, and it is always hazardous to try to discover in the existing Pompeian and other paintings the motives taken from particular ancient masters.

As a general rule, it is certain that in the best things we possess in ancient painting, the invention far

surpasses the execution. The great old painters still live on in copies, though but a nameless and shadowy life; they were saved to us by the practice characteristic of all ancient art, the repetition of what had once been recognised as excellent.

This is especially true of the remains preserved in a room of the
a Vatican Library built out towards the garden. Both the Aldobrandini Marriage, a work which even since the discovery of Pompeii retains a great, even unique value, and the five pictures of mythical female personages, point to originals of the best time. All else that
b exists in Rome, in the Baths of Titus, in private collections, in the
c Columbaria of the Via Latina, and
d of the Villa Pamfili and elsewhere, appear to be either much injured or of inferior value. Any other specimens of antique paintings than those of Rome come chiefly from Pompeii. Some newly discovered
e rooms behind the Baths of Caracalla and in the French excavations
f on the Palatine are worthy of atten-
g tion. At Cortona (Museo) there is an apparently genuine easel picture, a half-length figure of a Muse, painted upon slate.

By far the most important places for the study of antique painting are the buried cities of Vesuvius
h and the Museum of Naples. The paintings are placed all together on the right on the ground floor. The principal ones stand in a gallery, and in five rooms, of which the furthest back is counted as the 1st, all to the right of the entrance.

Some wall-paintings in the far-
i thest room, which were found in sepulchral chambers in Southern Italy, especially at Pæstum, representing riders, dances of women, etc., belong to an earlier period of Greek painting. Instead of any well-executed colouring or plastic modelling, we have only the simple illuminated outline drawing, living and often noble, corresponding to the spirit of the elder Greek time. In the treatment of the profile we recognise the method of the Greek relief, which so turns the bust as to show it in all its beauty. (Compare the good copies of Etruscan sepulchral paintings of both earlier and later style, in the Museo Et-
j rusco of the Vatican.)

The Pompeian paintings and Mosaics show us that ancient art in some sort had reached a high point, with two limitations, which must be noted; in the first place we have here the painting of a not very important provincial town of Roman times; secondly, it is only wall-decoration which necessarily follows a different principle from easel painting. The latter, especially in the best period, was doubtless more fully developed in all that concerns illusion, foreshortening, light, reflections, etc. In mosaics, according as they were intended for pavements or for wall-pictures, and also as to whether they are composed only of stones or with the help of vitreous pastes, there, is a complete series to be gone through, from the simplest to the most refined treatment of colour, such as we find, for instance, in the theatrical scenes of *Dioscorides*.

Considering these remains generally, we may assume, as we have said, that the best are everywhere formed upon Greek originals, which the artist learnt by heart, and reproduced more or less literally. There was no question of tracing or stencilling; any one who could paint off a single part in so bold and masterly a manner needed no assistance for the whole form. The paintings demonstrably of Roman composition (*e. g.* the scenes of Pom-
k peian town life, in the 4th room on the right wall, and the two Feasts of Isis, 3rd room, 392—396) are far
l below the rest in invention, even

granting their inferior slightness of execution to be merely accidental.

If we take as fair example the larger mythological subjects (especially those in the five rooms at the entrance) we may describe the mode of treatment as follows. We do not find special details anywhere completely carried out, but the essential is indicated in a few lines with great force. In the heads also, along with very striking traits, we find much that is quite general in character, which may, however, be laid to the account of the workman and of his technical method. This is well known to be still a secret as to the chemical means employed (lately the greater number of the Pompeian pictures have been made out to be frescos); the handling is generally free and bold. The space is always arranged with a view not to the realization of external objects, but to the higher claims of composition; the delineation of the architectural or landscape background does not go beyond a mere indication. (The Sacrifice of Iphigenia, in the 4th room, on the pier.) By a conventional treatment of perspective depth, the more distant figures appear as if on a higher plane. (Recognition of Achilles.) The light falls consistently from one side. The artificial grouping of modern art, with its transitions in the forms and its contrasts of light and shadow, is entirely wanting; the chief object is to give expression to each figure, and for this purpose to keep them separate. In groups of many figures, they appear in stages one above another (the poet teaching his drama to the players in the passage to the 5th room). Generally, in all these and in the other larger compositions, the execution is very unequal in the different parts. In some the good prevails; *b* as in the 2nd room, Mars and Venus, Bacchus and Ariadne; 4th room, Theseus rescuing the Children of the Athenians; in the left passage to the 4th room, Medea; *c* in the right passage to the 5th *d* room, the Punishment of Dirce, two Goddesses with Cupids: also the Music Lesson of the young Fauns; Perseus and Andromeda; Chiron and Achilles, Hercules with the Centaurs, Achilles and Briseis, etc. Yet in others, side by side with the very best, with single motives which can lay claim to the highest origin, we find the weakest accessory ideas. We cannot but conjecture that here we have before us, sometimes crowded together, sometimes in single fragments, a number of different parts taken from various compositions of great merit. In Pompeii some of the larger pictures remain in their place: Diana and Actæon (in the Casa di Sal- *e* lustio); a Hero preparing for the Bath (Casa di Meleagro); Venus *f* and Adonis (Casa d'Adonide). *g*

To this judgment, the so-called Battle of Alexander, the most beautiful antique mosaic known, makes a splendid exception (found in the Casa del Fauno at Pompeii, now on the floor of the Hall of Flora in the *h* Museum at Naples). It represents a battle between Greeks or Romans and Barbarians; probably the victory of Alexander over Darius at Issus. I nowise blame the extreme enthusiasm latterly expressed for this work, but we must interpret the meaning rightly, and not, for instance, insist on regarding the man in the chariot as the Barbarian king, whilst the whole composition points to the horseman clad with regal splendour, who is overthrown and pierced through by the enemy. The highest merit of this work, unique in its kind, is not to be sought for in faultless drawing, or in the expressiveness of each single figure, but rather in the power with which a momentous crisis is presented to us with the slightest

possible means. On the right, by the turn given to the chariot and horses, and by some telling attitudes and gestures, a picture of helplessness and consternation is given which could not be more significant, or save in an outward sense, more complete. On the left (unhappily much defaced) the victors press forward with confident and resistless force. Whether the whole was composed to be executed in mosaic, or was rather copied from a wall-painting, remains to be decided.

With this exception, the little genre scenes are usually to be preferred to the larger heroic pictures. Pompeii has yielded some precious and costly works, as the two delicate mosaics bearing the artist's name, *Dioscorides*, representing their favourite subject of theatrical rehearsals. Yet to these we must prefer some lightly-executed painting. Few things can equal the quiet charm of the group of three women conversing, with a column and foliage in the back-ground. Raphael was on this path when he designed the second series of the story of Psyche. Certain reddish-brown drawings on marble slabs seem to be the work of an uncertain amateur hand; beneath this, the genre-picture of the maiden playing at bones points to a splendid original. There will with difficulty be discovered a small unobtrusive picture, of the beautifully conceived scene, "Who buys Cupids?" The lovers revelling and reposing, also carry us back to a beautiful Greek idea.

Many, also, of the smaller mythological pictures which formed (and in part do still form) the centres on the walls of ordinary Pompeian houses, possess a special separate value as complete and harmonious works. Thus the best of the pictures of Narcissus, the little one with Bacchus and Ariadne, several Bacchus scenes; Venus as a fisherwoman (several times repeated). The injured picture of Hylas and the Nymphs is a very happy motive. In the Galleria degli oggetti osceni is a Faun kissing a Nymph, besides several other excellent scenes, not more repulsive than much that is exhibited in the lower rooms.

But, according to my feeling, it is not the complete pictures which give the strongest and most harmonious impression of Greek genius, but the numerous single figures and groups, employed for decoration, which stand partly on a ground of one colour, and partly serve to enliven the pointed architecture of little temples, pavilions, balustrades, and so forth. The best of these can only belong to the highest period of Greek art, and were handed down for centuries from one to another, till they too found their place in the little town under Vesuvius. The painter, doubtless, learnt them by heart, and reproduced them quite naturally. They are so constantly employed in our modern decoration that the visitor is sure to meet a number of familiar forms, and probably will be astonished at the unpretending appearance and the diminutive proportions of the originals.

The most important specimens of this kind are the following:—Demeter with the torch and basket;—Zeus and Victory, on a red ground;—the Niobids, in gold colour, distributed about on the feet and the upper connecting bands of two white tripods, quite different from the well-known Florentine statues;—the famous Female Dancers, on a black ground; they are floating figures, unconnected with each other, of exquisite beauty in action, and the easiest expression of floating both in their attitude and their drapery; the splendid Centaurs in movement, on a black ground:

amongst whom is the female Centaur playing cymbals with the young Satyr, and the Centaur bound, whose back a wild Bacchante is spurning with her foot; this last perhaps one of the most beautiful motives in ancient art;—the no less famous series of Dancing Satyrs, small figures, on a black ground (contrasted with the collection of Amorini of Roman creation), who are represented as engaged in all sorts of prosaic employments, even such as shoemakers;—a head of Medusa, on a yellow ground;—Tritons, Nereids, Sea-monsters, etc.;—Nereids on Sea Horses and Sea Panthers, feeding them;—the female figure with the style to her lips, a half-length, set in a circular border (several times repeated);—Bacchantes, Silenus, etc., in circular settings;—a small fragment, a half-length figure of a Flute-player and his companions. Besides these, the following objects of merit:—a number of dancing floating Satyrs, in the divisions of a vault; as, also, beautiful floating Genii or Amorini;—another series of Amorini, with the attributes of divinities, all wonderfully composed, in a round setting;—Victory and a Genius with divinities hovering above, perhaps Roman of a good time;—Bacchus;—a beautiful Priestess with vessels for sacrifice, a youth with a sword, holding a shield over him;—a floating draped figure with a sacrificial vase;—the seated girl leaning her chin on her hand, on a black ground;—a Youth sitting with feet crossed (one of the best motives, and often repeated);—a beautiful floating Bacchante with a Thyrsus and cup, on a black ground. The instances here selected are only to call attention to some of the best; any one who remains long in these rooms will be attracted by many others also. If one puts the question, Could the figure before us be more beautifully conceived, more clearly expressed, or placed in a more graceful attitude? as a rule, we shall find the best thing has been achieved, though very slightly drawn.

ARCHITECTURAL LANDSCAPES.

Especial attention should be paid to the landscapes and architectural views of which there exist a great number, both here and in Pompeii itself, where we see what a place they occupied in mural decoration. The architectural views give an interesting picture, not only of the general style of the buildings of that time, but more especially of those which gave the special character to the coast between Cumæ and Sorrento in Roman times: they are of course somewhat fancifully exaggerated, giving not merely a picture of what really existed, but of what the artist desired to see built. Villas reaching out into the sea, the most splendid country houses surrounded with halls, temples, and palaces, and above all, the most ornamental harbour buildings, are fully displayed in bird's-eye perspective. The chief impression we gain from these views is that of architectural richness. Lately very interesting architectural views have been discovered in the French excavations on the *a* Palatine.

The landscapes again are differently treated. They too unite many objects looked at from a high perspective point, and have no idea as yet of the scheme of lines common to modern landscape painting. Many are nothing more than lively representations of pleasing or remarkable objects, little temples, pleasure-houses, ponds with open courts, monuments with trophies, Hermes, semicircular walls, bridges, and so forth, in undulating country interspersed with trees; the pictures of gardens

with symmetrical arbours and fountains come properly under the head of architectural pictures. On the other hand in the better landscapes an idyllic character appears, a distinct attempt to express a particular sentiment, though it sometimes fails for want of better means of expression. Round a lonely little sacred haunt of the nymphs, or the Paphian goddess, we see shepherds and flocks or a country sacrifice, overshadowed by olive trees; sometimes, too, personages out of the Greek myths enliven the rocky landscape. Of this last kind are the scenes out of the Odyssey which were found in Rome, and are now to be seen in the rooms *a* belonging to the Vatican Library, where is also the Aldobrandini marriage. The impression is of the same kind as that made by the Bucolic poets, and it is not impossible that the painter may have been inspired by them.

The subserviency of this whole style to decorative purposes is shown among other things by the subordination of the whole to a particular colour of the wall. Many landscapes, for instance, are painted brown on brown, green on green, sometimes also, for a strong contrast, greenish white on a red wall. There is no special character in the details of the landscape, as for example in the foliage; the olive alone, on account of its peculiar growth, retains a certain character. Also where garlands and leaf work appear as part of the decorations, only the most necessary part of the special form of the leaf is indicated with bold effect.

In the numerous pictures of still life (including kitchen utensils and dead animals) we perceive the existence of art, capable of producing illusion in a high degree, but which, at least in wall-painting, did not go beyond a certain point. The lover of art desired to have *c* the real things themselves (like the Dutch in the time of David de Heem), not the most beautiful appearance that could be produced by grouping, back-ground, light, air, and all possible means of art. The most graceful antique mosaic of Rome, the Vases with the doves (Museo Capitolino: vase room) is *d* perhaps one of the most instructive specimens as to the degree of illusion which they attempted in the most precious materials.

CHAPTER II.—MEDIÆVAL PAINTING.

The history of Christian painting begins with the wall paintings of the Catacombs, which contain memorials of this art dating from the second to the eighth century. Numerous fresh excavations in Rome enable the traveller to gain for himself an idea of this art, the knowledge of which but a few years ago was only to be obtained from old and very inaccurate copies. The collection of (fairly good) copies in *b* the Museo Cristiano of the Lateran, and the excellent publications of de Rossi and Perret give, after seeing even a single catacomb, a good insight into the general contents of those remarkable places. The oldest and best pictures in Rome are to be found in the Catacombs of S. Nereo *e* and Achilleo, S. Calisto, S. Pris- *f* cilla, S. Prætextatus and S. Agnese: *g* those of S. Sebastiano, which are always accessible, are nearly destroyed.

Of *inferior* interests to the Roman Catacombs are those near S. Gennaro dei Poveri at Naples, *h* where also are found considerable remains of both ancient Christian

and Pagan paintings, though the greater number are figures of Saints, dating from about the eighth century backwards, already strongly Byzantine in character.

The style of the Catacomb pictures in the older works closely resembles antique painting in form and mode of conception, following step by step its gradual degeneracy into stiffness and want of form. Its conception and choice of subjects is most important and characteristic of the primitive relations of Christianity to art.

We find united with the forms and types of antique painting, as we have become acquainted with them in Pompeii and elsewhere, the first traces of an artistic mode of thought, which, after a long period of entire degeneracy in art, reappears in the movement which revivified Christian art in the thirteenth century, and is not therefore to be found in the severe and narrow forms of the Mosaics.

Pre-eminent here stands Symbolism; which is sometimes but a superficial and often playful association of events and objects, whose arbitrary relations the spectator must know beforehand, and which have no more inward affinity than the fish with the designation of Christ, the initial letters of which represent the ΙΧΘΥΣ: (so again the story of Jonah or the raising of Lazarus as the type of the Resurrection); at other times it is a truly artistic combination, which, with the aid of antique motives, creates a beautiful form for the ethical or religious idea, through the characteristics of the figures and their action, as in the well-known figure of the Good Shepherd in S. Calisto, S. Nereo and Achilleo and elsewhere. Christian art also tries its powers in the creation of typical images, of which the special variations from the antique are the same as those seen in the oldest Christian sculptures of the sarcophagi. Associated with the first pictures of the Madonna (S. Calisto, *b* S. Marcellino e Pietro, S. Priscilla) *c* are the earliest attempts at a portrait of Christ (S. Nereo and *d* Achilleo); the Apostles also are first represented with the characteristics by which they have been identified through all after times (same place, chapel of the Evangelists). The artistic treatment of the action and expression does not go beyond what ancient art supplied to the Christian painter; incidents like the Adoration of the Magi, the Last Supper, the Miracle of the Loaves, only appear as figures standing in a row, with some slight expression in the attitudes, and the signs of life here apparent soon stiffen into a purely conventional arrangement.

The ancient Christian sarcophagi serve to complement the Catacomb paintings, though they express another set of ideas; the figured ground of drinking glasses (Vase in Museo Cristiano of the Vatican) *e* may also help to complete the picture of the oldest practice of Christian art.

MOSAIC PAINTING.

In church mosaics we have an almost uninterrupted and authenticated series of Christian paintings from the time when Christianity became a state institution. We must here give a short account of the influences under which they arose.

In mosaic work art is in every way more confined than ever before. It was not merely the Church's love of splendour, but the strong desire to produce grand monuments and attain perpetual duration for them, which introduced the use of a material which entirely excludes the co-operation of the artist in the execution, and leaves him only

the design and the choice of the coloured stones.

In the subservience of art to an ecclesiastical purpose, nothing is required or allowed except what conduces to the religious object, but this must be presented in the most imposing form; the subject stands out alone without any accompaniments, beyond what is necessary to make it intelligible, without the charm of sensuous beauty; for the Church has other means of acting on the imagination, without regard to the artistic laws of contrast in attitude, form, or colour, since she provides a very different feeling of harmony from that arising from beautiful external contrasts. Nay, the artist must no longer invent; he has only to reproduce what the Church has discovered for him. For a time art still keeps up some remains of the joyous spirit inherited from ancient times, and within its narrow limits still creates single forms that are grand and lifelike. But gradually she sinks and falls back at last into mere mechanical repetition.

THE BYZANTINE STYLE.

This repetition of something learnt by heart is the essential characteristic of what we call the Byzantine style. Thus, in Constantinople, where in course of time the practice of almost all the best art of the Christian world was concentrated, after about the time of Justinian, there grew up a system adopting a certain arrangement of the scenes to be represented, a particular manner of depicting single figures according to their importance and their rank, and a special treatment of every detail. Every one learnt this system by heart, as far as his natural capacity allowed, and then reproduced it, for the most part without any reference to nature. Therefore it is that we find in this style so many almost identical Madonnas; therefore the various representations of the same scene so nearly resemble each other, while the single sacred figures of the same person are exactly alike. It is astonishing to observe this complete dying out of individual character,* which is gradually supplanted by a uniform type, similar in every detail. We have to compare it with the art of ancient petrified nations (Egyptians, Chinese, &c.) to conceive how the whole region of form could be subjected to a rule consecrated by tradition. The Byzantine system was indeed partly founded on reminiscences of antiquity, but so stiff as hardly to be recognizable. Sanctity always takes the form of moroseness, since art was not permitted to arouse the thought of the supernatural by producing forms that were free as well as grand. Even the Madonna becomes sulky, though the small lips and thin nose seem to make a certain attempt at loveliness; in male heads there is often an expression of malice quite odious. The drapery, arranged in a particular number of motives, has a special way of falling into delicate stiff folds and breaks; when the type requires it, it is merely a surface of ornaments, gold and jewels; in other places, in easel pictures constantly, and often in mosaics, the gold serves to represent the high lights. The movements and positions become more and more lifeless, and in works of the eleventh century, like the old mosaics of S. Marco, they preserve *a* hardly a trace of life.

This style now gained great influence in Italy also. Not only

* It takes refuge in illuminating, or at least shows itself there in the reproduction of better ancient originals. But gradually it died quite out, and when new subjects, *e. g.*, stories of martyrdoms, have to be represented, it is only by a new combination of familiar elements.

did many important countries and towns, Rome among the number, remain for quite a thousand years in an apparent and partially real dependence on the Greek empire, but Byzantine art likewise possessed special qualities, which for a time assured its predominance over all Italian art. In both countries the religious feeling was the same; it was not till the middle of the eleventh century that the ecclesiastical breach between Rome and Byzantium was once for all decided. Nothing, therefore, essentially checked its influence. Thus the broken and impoverished life of Italian art could not but be overshadowed by that of Byzantine culture, now entirely unrivalled in the metropolis at least, even had the latter style possessed no advantage beyond the tradition of its artistic method. This, however, was a decisive point in those times; the Church which only thought of creating an effect by splendid materials and the richest possible treatment of them, found her purposes better answered by the artists and works of art brought from Constantinople than by the native artists. Thus the Italian painter, from the seventh to the thirteenth century has but the choice, either to exercise his untutored pencil in meaner tasks, or humbly to act as assistant to the Byzantine artists. In particular towns like Venice, whole colonies of Greeks settled round a church as Mosaic workers, even for a century or more. It was a grand moment in Italian life, when they were dismissed, because a native creative spirit had awakened afresh, and was again capable of representing sacred things independently. The Byzantine influence lasted on a long time here and there (in Venice, Lower Italy, &c.), and even now has not quite died out, because the Byzantine style was so closely connected in the popular mind with the sacred types.

The Italian mosaics can be divided into two tolerably marked classes; the ancient Christian, up to the seventh century, in which the antique ideas, more or less dying out, can still be traced; and those produced under the Byzantine influence after the seventh century. This influence varied in degree; there is a great difference between the works of the Greeks themselves who had colonized, and what was afterwards more or less copied from them, but for centuries we find no single figure in Church Mosaics quite unaffected by the Byzantine style.

ANCIENT CHRISTIAN MOSAICS.

The ancient Christian Mosaics have for two reasons great historical value. They show the form which the ideas of that time gave to the biblical characters, especially those of the New Testament. The type of Christ may have been partly created out of an old tradition, but not so definitely as is often assumed. The costume of Christ, of his followers and Apostles, is an ideal one adopted chiefly from Roman art. Other personages are characterized by a costume belonging to their rank, often very splendid. In the heads there is unquestionably an attempt at an ideal (though not sensuously beautiful) but the average of physical form had sunk so low that hardly any but peculiarly ugly faces could be produced. In the second place, we see here a system of religious modes of expression and trains of ideas, created less by art than by the Church and forming a historical memorial of the highest value. And in truth it is mostly the Ecclesia triumphans which here speaks: the principal subject is

not the earthly wanderings of Christ and the Saints but their Apocalyptic glorification. These forms seem to exist without surroundings, in infinite space, represented by a blue ground, and also often, latterly always on a gold ground; the earth provided for them is either a simple flat surface, or adorned with flowers, with the river Jordan in addition, or the rivers of Paradise. Their attitudes are composed and solemn; they seem to exist rather than to act. In order to understand the cycle of ideas here developed, we must put ourselves into the same point of view. The mere choice of position for instance, in placing Apostles and Prophets opposite each other, stands for an expression of Promise and Fulfilment; the simple action of stepping forward, a bowing of the knee, suffice as symbols of worship; the raising of the arm signifies speaking, praying or declaration of power, according to the circumstances. The spirit of the time is so strong that it takes the slightest hint as a complete expression, and is ready to follow it, without requiring any expressions in the features corresponding with the incident, or any external explanation. As we have said above, Art was never more restricted; the public of the day have never been disposed to concede more or to require less of it.

MOSAICS OF THE FIFTH CENTURY.

It would lead us very far, if we attempted here to describe this particular cycle of art; of the Roman Mosaics Platner's description of Rome gives an exact account; those in Ravenna contain much that is not to be found in Rome, but here too the subject can be guessed at. Our enumeration includes only the more important works. Crowe and Cavalcaselle give a most complete description. After the mosaics of S. Costanza * at Rome, of the time of Constantine, mentioned before in connection with ancient ornamentation, those of the orthodox Baptistery, S. Giovanni in Fonte, in Ravenna, are the earliest masterpiece (430), indeed the only one in which the full decorative richness (settings, ornamental figures, alternations of stucco, relief and mosaic) of late Roman work is combined with good and lifelike drawing; it is also one of the most splendid specimens of ensemble of colour in the whole of art.

The biblical stories which are represented in S. Maria Maggiore at Rome, on the upper walls of the central nave, and on the arch of triumph (earlier than 450, but many of them much altered, or quite modern), will stand as specimens of the picture Bible then in use. In many compositions there are subjects taken from Trajan's column.

In the monumental chapel of Galla Placidia, now S. Nazaro e Celso at Ravenna, the beautiful coloured ornaments on a dark blue ground are better than the figures (about 450). Of the same date (432—440?) is the Mosaic ornamentation in the Vestibule of the Baptistery of the Lateran. So also the two female figures of the church of the Jewish Christians and Pagan Christians in Sta. Sabina at Rome.

Under Leo the Great (440—467) were produced the front mosaics of the Arch of Triumph in St. Paul at Rome, which have now again been restored by means of fragments and copies. They are the first obtainable prototypes of a representation which afterwards became common, of the twenty-four Elders (out

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* The rude and insignificant mosaics on the niches of the side door belong to the seventh century.—R.

of the Apocalypse); also the gigantic half-figure of Christ in the centre was one of the most remarkable in ancient Christian art. The mosaics of the tribune appear to have been made in the thirteenth century, after an original of the fifth, they contain, like nearly all tribune mosaics, Christ enthroned with various Saints, and underneath them the saints of the church and also the Founders. Elsewhere Christ is represented standing on a hill or on clouds, not floating as in the modern manner.

MOSAICS OF THE SIXTH CENTURY.

This last position we find in the most beautiful mosaic in Rome, *a* that of SS. Cosmas and Damian in the Forum (526—530). Though much restored, especially in the part on the left, this grand work represents in a form already somewhat stiff, the impression of one of the last free inspirations of Christian art. The execution is still beautiful and careful.

The mosaics at Ravenna in the *b* Arian Baptistery (or S. Maria in Cosmedin about 550?) are a mere imitation of the painting in the dome of the other Baptistery. Of the same date (about 547) are those *c* of the niche of the Choir in S. Vitale, which contain among others the splendid ceremonial pictures containing the church procession of Justinian and Theodora, works far more remarkable for their ideas than their execution; on the walls next to them are the bloody and bloodless sacrifices of the Old Testament (the Sacrifice of Abel, Abraham's reception of the three angels, the Sacrifice of Isaac, the Reception of Melchisedek); the History of Moses; Prophets. The two great friezes with processions *d* of Saints in S. Apollinare Nuovo, on the upper parts of the walls of the central nave (553—566) are for size the most important pieces of mosaic in the continent of Italy. The production of the towns of Ravenna and Classis (the ancient harbour of Ravenna), the former town is represented in the most remarkable picture of the palace of the Ostrogoth * kings, now destroyed all but a small fragment. Apparently of the sixth century; the mosaics of the chapel of the archiepiscopal palace. Built presumably 439—450; the prevailing architectural ornamentation grand in character; the method of execution and a certain barbaric richness of costume indicate the growing Byzantine influence.

In the cathedral of Trieste, the *e* side tribune on the left contains in the niche two good figures of Apostles in the same style. (The Madonna in the central semi-dome and all the mosaics of the side-tribune on the right belong to the advanced Byzantine school.)

In Milan the Cappella S. Aqui- *f* lino, an octagonal building, an offset of S. Lorenzo, are two semi-domes with mosaics, representing Christ between the Apostles, and the announcement of the birth of Christ to the Shepherds, moderately good works of the sixth or even fifth century. There also are the newly restored mosaics of the Chapel of S. Satiro, in S. Am- *g* brogio; fifth century.

The origin of the Mosaic in S. Pudenziana at Rome is disputed; *h* it must have been made at some time unknown after an original of the fourth century, and in spite of a great deal of restoration it may represent a composition of the time of Constantine. The tribune of S. Teodora at Rome (seventh century) *i* contains a partial repetition of the mosaic of the SS. Cosmas and Da- *j*

* Still more ancient are the Adoration of the Kings and the Christ Entombed, at the sides of the choir, the twenty-six scenes from the New Testament, and the single figures between the windows.—R.

mian. The mosaics of the inner
a church of S. Lorenzo fuori (578–590) over the Arch of Triumph have been lately entirely renewed.

The transition to the Byzantine style was, as may be imagined, a gradual one; a stony stiffening in traditional types is in point of fact Byzantinism.

In Ravenna this transition is seen in the large and very remarkable mosaic of the tribune of S.
b Apollinare in Classe (671–677); besides the repetition of the Sacrifices of the Old Testament (from S. Vitale), there is also here a ceremonial picture of the Empire. The spandrils of the arches over the columns of the nave are decorated with a most complete collection of ancient Christian emblems (in modern copies); the series of portraits of the archbishops, which surmount them like a frieze is almost the only specimen (preserved at least by a copy) of the series of portraits of the early mediæval churches.*

Here, too, we must mention the
c mosaics of the tribune of S. Agnese fuori (525–638), in Rome, and in one of the adjoining chapels of the Lateran Baptistery, the so-
d called Oratorio di S. Venanzio (640–642). It is clear in this last work that the artist has quite lost all freedom of mind, all pleasure and interest in his work. No wonder that he no longer understands what is become a mere repetition. Some smaller fragments are found in the little Tribune of
e S. Stefano Rotondo (642–649)—also on one of the altars on the left in
f S. Pietro in Vincoli (S. Sebastian as a votive picture for the plague of 680, here clothed and represented as an old man), and others.

We find traces of a last though unsuccessful effort against the Byzantine spirit in the (much-restored)
g mosaics of the Choir of St. Ambrogio at Milan (832), though here also the inscriptions are partly Greek. The features are rudely sketched, the drapery given in a harsh, iris-hued colour (of white, green, and red), the distribution of the figures (very unequal in size) is quite unartistic, and yet there is much more life in it than in contemporary Roman works of the period.*

After the beginning of the ninth century, the Roman mosaics sink to a degree of rudeness for which it is not easy to find a historical reason in the civilization of the time; since Byzantine art, the influence of which is here everywhere visible, shows less elegance in execution here than anywhere else.

The most remarkable of these mosaics, as to subject, that from the Triclinium of Leo III. (about
h 800) having been moved to the chapel of Sancta Sanctorum (or Scala Santa), has been subjected to recomposition, though copied exactly from the old. (The two investitures at the sides of the semidome: Christ giving the keys to S. Silvester, and a banner to the great Constantine; S. Peter giving a stole to Leo III., a banner to Charlemagne; the portraits of the

* In S. Paul at Rome they are now working at a series of mosaic portraits, which are to replace the old. Compare the heads of the Popes used as consoles in the cathedral of Siena.

* Also interesting as containing all the patron saints of Milan of that time. Christ enthroned under a glory, surrounded by Michael and Gabriel, and next to them S. Gervasius and S. Protasius, below in round settings S. Candida, Satyrus, and S. Marcellina; on the left the town of Tours, and S. Ambrose at the burial of S. Martin; on the right the town of Milan and S. Ambrose and S. Augustine seated at desks.—There is indeed a great interval to be traversed between such elementary beginnings and Raphael's Madonna di Foligno and Santa Cecilia, or the Sante Conversazioni of Titian.

In an adjoining chapel on the right of the church the cupola contains the half-length figure of S. Satyro on a gold ground, somewhat earlier than the mosaics of the tribune.

latter have some semblance of authenticity, but are badly done.) Under the next Popes the work in mosaic grows ruder and more lifeless and distorted to an inconceivable degree. So we find it in and
a above the Tribunes of SS. Nereo
b and Achilleo, S. Maria della Navicella (817-824), S. Cecilia and S.
c Prassede,—the last three, buildings of the time of Paschal I. (817-824). S. Prassede has the Arch of Triumph in mosaic, with the extraordinary representation of the heavenly Jerusalem and the little chapel (on the right), "Orto del Paradiso," the interior of which is all in mosaic. In the semi-cupola of the
d tribune of S. Marco (827-844), re some others mere caricatures.

In Venice, where there was a closer communication with Byzantium and greater wealth than in Rome at that period, the mosaic work shows not only the mode of conception, but the neat and elegant execution of the Byzantines. The
e church of S. Mark's, with its 40,000 square feet of mosaics, is by far the richest monument of this style of work.

Among these, we mention as interesting for the subject, the received, conventional representations of the sacred history in the Byzantine manner (especially on the vaultings and many wall surfaces of the interior);—the collection of numerous single figures of saints (chiefly on the piers and in the curves of the arches);—the legendary manner of narration (in the Capella
f Zeno, the story of S. Mark, and in one of the five semicircular niches of the façade, the story of his dead body);—here among others is the picture of the church;—another history of the body of the Saint, in the right transept, on the wall to the right);—the baptism of the Apostles and the Angels of various ranks, distinguished by their various employments (shallow cupolas of the Baptistery chapel);—lastly, in the chief cupolas of the church, the Pentecost, where the members of foreign nations are distinguished by their costume and appearance (front cupola);—Christ, with four archangels, surrounded by the Virgin and the Apostles, and round about the only complete series in mosaic of the Christian virtues (central cupola);—the miracles of the Apostles, &c. (left cupola).

Judging from the style, these works are of very various dates; though, for the convenience of summing up, we may mention them here together. The severe, lifeless Byzantine school is represented in the mosaics of all the cupolas eleventh and twelfth century), except those to the right; the Christ between the Virgin and John, inside above the inner door, is the earliest, and considered to belong to the tenth century. The mosaics above mentioned of the Capella Zeno, also those of a wall *g*
niche of the façade, as well as many others, are Byzantine in style, though somewhat modified and more lifelike, and very delicate in their details. In striking contrast with these are the mosaics of the vestibule, both before the three doors and on the left side of the church, important works of the western romanesque style of the thirteenth century (except some obviously modern additions), the history of the creation as far as Moses, given in a naive narrative manner. Again more Byzantine, although not earlier than the end of the thirteenth and fourteenth century, are the mosaics before mentioned and others in the Baptistery. Those of the chapel *h*
of S. Isidoro, in the left transept *i*
(about 1350), are unskilfully Giottesque. About 1430, those in the Cappella de' Mascoli, by *Michiel* *j*
Giambono,* but only the left-hand

* Perhaps father and son of the same name, the latter of whom executed the right-hand half.—M.

half of the vaulting; the right shows a much better hand (perhaps not Venetian) of the end of the fifteenth century. Scattered over the whole church are
a compositions by the *Vivarini*, *Titian*, and many later painters. (The cupola on the right, Paradise on the vault in front, most of the semicircles of the façade, &c.). An intellectually conceived whole, with strictly observed relations, and a poetically dogmatic treatment, is not to be found in these mosaics, even in considering only the earliest ones. Even round the High Altar, the sacrifice of Cain and Abel is the only instance of the system of Old Testament allusions to the sacrifice of the Mass such as we
b found in the Choir of St. Vitale.*

The churches of Palermo and its neighbourhood possess the principal monuments of Byzantine mosaic painting, chiefly practised by Greek artists, under the Norman empire. In the work on Architecture we have indicated how slight is the organic connection between this rich ornamentation and the architecture which it adorns. Skill in management of the types, in arranging scenes with numerous figures, as well as technical knowledge, show them to be the work of the practised Byzantine school, and we may distinguish also a few by native artists; but we must not regard the Greek and Latin inscriptions as the criteria of this. The order to be followed in the most important monuments is, according to Crowe and Cavalcaselle: the
c Choir of the Cathedral of Cefalù (after 1148); contemporary, but of
d inferior workmanship, the Cappella Palatina, at Palermo; fragments in
e the Martorana (S. Maria dell' Ammi-
f raglio); the Cathedral of Monreale, finished 1182, nearer the decline; the Cathedral of Messina, thirteenth
g century. On the mainland we must mention here the much-injured mosaics of the new side tribune in the Cathedral of Salerno (after
h 1084); compare with them the very rude wall paintings of S. Angelo
i in Formis, a few miles from S. Maria di Capua,* about the same time; the latter is almost the only monument remaining in painting of the movement in art patronised by Abbot Desiderius, of Monte Cassino. We look in vain in any of these works for signs of real artistic development; the chief impression is that of a high degree of splendour in decoration. Where the representation of the action does become really lifelike, the violent movement of figures, which in general are conceived in a symmetrical arrangement, and the realism of many individual gestures, becomes almost comic, as, for instance, on the walls of the central nave of the Cathedral of Monreale; and the best things done by this style of art will always be the architecturally-severe figures in repose in the niches of the Choir.

Taken as a whole, these careful late Byzantine Mosaics of Venice and Southern Italy are wonderful evidence of the conditions imposed on art by the church of Gregory VII. The corporeal presentment of Christ and the Saints shrivels to a mere emblem, but this emblem is brought before us with a lavish expenditure of costly materials and laborious execution. The greatest possible honour is to be paid to religion; but it is superfluous to suggest personality or beauty, since devotion can be excited strongly enough without either

* The Mosaics in the Cathedrals of Murano and Torcello are still entirely Byzantine.—R.

* These paintings, described as early as 1862 by Crowe and C. were, according to Neapolitan publications, discovered in 1868, and were to be "restored" without delay, which, according to general experience in South Italy would be equivalent to destroying them.

The panel pictures on wood in the Byzantine style now to be found in Italy are quite innumerable, especially pictures of the Madonna. Very few date from before 1000; for the greater number are copies from special miraculous pictures of the Madonna, and were produced either towards the end of the middle ages, or in quite modern times; besides this, it has to be remembered that Greek communities appear here and there in Italy among whom the Byzantine mode of representation had become consecrated. The peculiar colours of the varnish, the green flesh-shadows, the raised gold of the hatchings, make these paintings easily recognizable. I cannot say with any approach to certainty, whether in the type of the Madonna, there are different varieties to be distinguished; it is difficult to trace this back to such far-back originals as we were able to do in the case of the type of Christ. The so-called Black Virgin is not a real type, but rose from the mistaken repetition of Madonnas grown brown
a with age. The picture in S. Maria Maggiore (chapel of Paul V.) was certainly once (IXth century) painted light; but later copies, particularly when they get dark of themselves, will give the impression of a deep brown complexion.

Some especially instructive Byzantine easel pictures are found in
b the collection at the Museo Cristiano of the Vatican, which was established by the late Monsig. Laureani, and contains also a great number of small pictures, some of them very valuable, of the school of Giotto and the beginning of the fifteenth century. As Rome possesses few examples of monumental art of this period, these are a welcome supplement. There, among others, is the death of S. Ephraim, painted in the eleventh century by
c the Greek *Emanuel Tzanfurnari*. There are also many Byzantine pictures in the Naples Museum. *d*

In conclusion, we have still to mention two works of art, of which one was undoubtedly and the other probably produced in Constantinople itself. The altar-piece (Pala *e* d'Oro) in the treasury of St. Mark's,* at Venice (ordered in 976?), has on gold plates, lately put together again, a considerable number of figures, and whole scenes in enamel. The style is much the same as that of the last-named mosaics; the execution exquisitely delicate; in the absence of gradations of tints, which they had not accomplished in the enamel work of that time, the lights and the folds of the drapery are expressed by the most delicate gold hatchings. The other is the so-called Dalmatica of Charlemagne, to be seen in the treasury *f* of St. Peter at Rome. It is a deacon's robe, apparently of the twelfth century, which later kings at any rate, wore at their coronations. On a ground of deep blue silk, numerous groups of figures are worked in gold, silver, and a few colours; in front, Christ in glory, with angels and saints; behind, the Transfiguration on Mt. Tabor; on the sleeves, Christ as the dispenser of the Sacraments. It is a remarkable relic of the time when not only the Church, but the officiating priest was to be throughout a symbol, a theory expressed under the veil of the most costly materials possible. Besides this, in the Opera del Duomo at Florence *g* is a piece of wax mosaic in miniature dimension, of the most delicate execution, a marvel of minute workmanship.

* Where I saw it in 1846. In the year 1854 there was a covered altar piece on the High-altar itself, with a back painted in the year 1345 (by insignificant Venetian artists of the school of Giotto); whether it contains the Pala d'Oro is not known to me. Its place properly is *before* the altar-table.

CHAPTER III.—ROMANESQUE STYLE OF PAINTING.

WITH the eleventh century a new spirit begins to show itself in painting, as we have already seen in architecture and sculpture, and this, after a time, develops into a style, which here also we may call the Romanesque. The long ill-conceived repetitions of the late antiques are gradually remodelled in the spirit of modern times.

Alongside of the Byzantine style which had become dominant in Italy, there had always existed a species of uneducated national art, chiefly employed in the ornamentation of inferior churches which could not afford the expense of either mosaics or Greek artists. It was from among the workers in this style, which, in contradistinction to the Byzantine, may be called old Lombardic, that the new movement arose. The earliest monuments of note are the wall-paintings, mostly of legendary subjects, in the reputed temple of Bacchus, *a* S. Urbano alla Caffarella, at Rome, nominally of the year 1011. The chief characteristics of the new style, the liveliness and the speaking, though exaggerated gestures, are here clearly visible. In spite of all the incompleteness of the execution, it excites the sympathy of the beholder: art begins to invent anew, after long centuries of repetition and combination. (Similar fragments are to be found in S. *b* Agnese.) There is naturally a mixture of acquired Byzantinism even in this simple narrative wall-painting; and two later works, the frescoes of the entrance into S. *c* Lorenzo fuori (hardly recognisable through modern restoration), and *d* those of the chapel of S. Silvestro in the front court of SS. Quattro Coronati, both of the beginning of the thirteenth century, relapse again into a still more Byzantine manner. The paintings discovered in 1858, in the lower church of S. *e* Clemente, of uncertain date, are rude works, though in them are found occasional living touches, as, for instance, the mother embracing a child. But meantime the new impulse had grown strong enough to make itself felt even in the monumental mosaic painting. In S. Maria in Trastevere the semidome *f* of the Tribune and the curve of the Arch of Triumph contains the first chef-d'œuvre of the Romanesque style in Italy (1139—1153); in spite of the rudeness of the forms, we recognise with pleasure the beginning of individual life, in the appearance of new motives; Christ and the Virgin enthroned together are un-Byzantine even in conception. The Virgin between the Five Wise and the Five Foolish Virgins, on the façade above, is of the same time, extremely stiff. For the later mosaics of the apse, see below. *g* The mosaics of the choir, also, of *h* S. Clemente (before 1150) are, in their figures, quite Romanesque; the branch work in the semidome resembles the splendid ornament in the Lateran, only in other colours and with the addition of many little figures. The mosaics in the niche in S. Francesca Romana is *i* merely a repetition of older types, ugly in execution.

Still, either from historical causes or because the right artist had not yet arisen, this new Romanesque movement produced, for some time, no considerable result. The only inspiration in art which can be claimed for the time of Innocent III. and his immediate successors is found in the better works of the Cosmati. Painting makes no advance. A relapse into the old Byzantinism shows itself, for instance, in the details of the large apsidal

a mosaics in S. Paul (after 1216), which appears to be a new arrangement of what was placed there in the fifth century; also in the mural paintings just mentioned (p. 18). In the mosaics of the façade of the *b* cathedral of Spoleto, which was completed in 1207 by a painter named *Solsernus*, the Byzantine is found combined with a certain freedom and dignity, especially in the gestures of the Virgin and St. John; Christ appears again in the youthful form for which the Byzantines had substituted that of an old man. The struggle between the two styles took quite a different course in different districts. In Venice the Romanesque, as we have seen, came out splendidly in the mosaics *c* of the vestibule of St. Mark, although at times falling back into Byzantinism. In Parma the frescos *d* of the Baptistery (excepting the lower ones, which are unimportant Giottesques) are among the most remarkable early specimens of the Romanesque style; the work of various hands, during the first half of the thirteenth century, they exhibit, especially in the narrative parts at the edge of the cupola, the characteristics of life and movement, the passionate gestures peculiar to this style, which is as yet incapable of physiognomical expression. On the façade of the ca- *e* thedral of Reggio (twelfth or thirteenth century) are single figures of saints, mostly in repose, in fresco, belonging indiscriminately to both styles;—also on the walls of *f* S. Zenone at Verona, showing out from behind half-ruined paintings of the fourteenth century;—in the *g* vestibule of S. Ambrogio at Milan (of various dates);—and elsewhere. *h* In the Sacro speco at Subiaco, its picturesque interior derives a peculiar charm from some inferior wall-paintings of the twelfth and thirteenth centuries, with the artists, names inscribed. There is here a possibly genuine portrait of S. Francis (the youthful monk without the stigmata in the chapel of S. Gregorio there, on the right as you enter), which has indeed undergone frequent repaintings.

DECAY OF BYZANTINE STYLE.

Before we begin to speak of Tuscany, let us reconsider the position of art, as it was then developing itself. A youthful style, which has much to tell, but only a limited capacity of expression, grows up alongside of the style traditionally hallowed by its devotion to religious purposes. It does not yet aim at beauty and grace, but neither is it confined to the severe and ascetic; almost unintentionally the figures take a youthful form. Nor does this style of art recognise any peculiar sanctity in the well-known sequence of Byzantine positions and dresses, in the fixed types of sacred myths, etc.; it gives all according to its own impulses, and forms for itself positions more harmonious with Nature, flowing garments, fresh, lively traits of life. At first it is allowed its way here and there on church walls, with its simple few colours in distemper. Next the workers in mosaic, who considered their method inseparable from the Byzantine manner, by and bye discover that the new style has taken possession of one of the patriarchal churches in Rome, and is beginning to work also in mosaic. From this point a real struggle seems to have begun; the Byzantine party sometimes vigorously uphold their old custom, sometimes attempt to divert the new style, mix it with their own, and seek to take from it its true bold character. In the works above named at Parma and Venice, it appears again quite uncontrolled, yet alongside of it Byzantinism asserts itself, both in its stiff forms as well as in its occasional conces-

sions to the new; its complete destruction was brought about by the school of Giotto. Its connection with the most distinguished, most traditionally sacred form of art, mosaic, kept it up beyond its natural term. It was not till this art had irrecoverably lost, not its permanence, but its predominance, till all Italy was awake to the charm of fresco, that then, too, perished the Byzantine style.

TUSCANY.

At the beginning of the thirteenth century, when the highest art of the country, excepting in Pisa, first arose, the Byzantine style was undeniably supreme in Tuscany. The merit of the Tuscan painters of the time immediately succeeding, with whom, following the lead of Vasari, we used once to begin the history of art, consisted less in the immediate overthrow of the style, than in the new life they brought into it; with a general Byzantinism of conception, individual parts yet became freer, more lively, and more beautiful, till at last the shell was altogether broken.

SIENA.

The importance of Siena's share in the very early development of art has become more doubtful since
a the date 1221 in the large Madonna of *Guido da Siena* in S. Domenico (second chapel left of choir), has been regarded as the falsification of a date later by some fifty years. The first beginning of beauty, and, in the position of the child especially, of a feeling for lines, and a life likeness in drawing, could only have been a merit in Italy as opposed to the Byzantinism prevailing in Siena, which one sees in the oldest works of the Academy there. (Crowe and Cavalcaselle moreover consider the flesh parts of this picture to have been painted over in the fourteenth century.) The contemporary pictures in the churches there and in the Academy are decidedly inferior to the Madonna of Guido. The student will find in the painted covers of the account books of the thirteenth century
b (Academy), works bearing the names of artists of merely local celebrity.

AREZZO AND PISA.

In Arezzo and Pisa also, *Margaritone of Arezzo* (born about 1236) and *Giunta da Pisa*, who is said to have painted in Assisi from the year 1220, both mentioned by Vasari as the earliest examples of the new movement, can claim no higher place in the development of art. *Giunta's* repulsive Crucifix in S.
c Ranieri e Leonardo, the thoroughly feeble paintings of the same date in
d S. Piero in Grado, a few miles nearer the sea than Pisa, and others similar, show that the advance made by the great sculptor *Niccolo Pisano* was no mere imitation nor was it stimulated by the painting of his immediate predecessors at Pisa. We shall speak, in their place, of the works ascribed to *Giunta* in S. Francesco at Assisi.

FLORENCE.

In Florence, the ornamentation of the Baptistery was the principal work of the first half of the twelfth century and for a considerable time later. The niche in the choir, the mosaics of which were made after 1225 by a monk named *Jacobus*, contains an excellent and important innovation; kneeling figures on Corinthian capitals are employed as supporters of the central picture, one of the first purely artistic conceptions, for even though these supporters may have a symbolical sense, still their chief purpose is the proper division of the space, a point to which Byzantine art, devoted

simply to the motive, had paid no attention; they are the originals of the figures supporting the arches
a and filling the niches of the Sistine. In the cupola itself, the great Christ by the Florentine *Andrea Tafi* (born after 1250, died after 1320), though keeping to the Byzantine outlines, is yet a very remarkable figure, dignified yet life-like. The species of friezes in concentric lines, containing biblical stories and groups of angels, which occupy the rest of the dome, show the work of four or five different hands; some is purely Byzantine, and should most probably be attributed to the Greek *Apollonius*, who came, according to Vasari, from Venice; some is pure Romanesque, and reminds us of the Baptistery at Parma; other parts again are of mixed styles. (A great part has lost its original character by restorations.) Besides this, mosaic here begins to serve the purposes of architecture in friezes, balustrades, and other details of building.

In the time of the crisis which is commemorated by this monument of art, fell the early years of the Florentine *Cimabue* (1240 till after 1302). There is no trace in his works of decided opposition to the Byzantines; even in his last and greatest work, the Christ be-
b tween the Virgin and the Baptist, in the niche in the choir of the Cathedral at Pisa, he follows the usual arrangement almost entirely. But within the traditional limits there is a movement towards beauty and life. His two great pictures of Madonnas made an epoch in
c Christian art. One now in the Academy at Florence does not indeed equal Guido of Siena in the freedom and skilful arrangement of the principal figures; but it shows, especially in the angels' heads, that the master had a clear perception of the causes and elements of human grace. The other, in S. M. *d*
Novella (Cap. Ruccellai, in the right transept), is far superior and more unconscious; here we see the beginning of a proper feeling for nature, which can never again be satisfied with the conventional representations of a narrow series of facts. We fully comprehend, on seeing this great picture, the overpowering impression which it made on its contemporaries, as though it was a vision from above. There is in it so little that is displeasing to modern feeling, even the unprepared and uninitiated eye, that hardly any altar-piece of later times can compare with this in solemnity of impression and a touching mixture of dignity and grace.*

But Cimabue first displayed his whole capacity in the frescos of the upper church of S. Francesco at Assisi. These are unfortunately much injured, so that each individual picture requires a special effort of imagination. Following the very careful researches of Crowe and Cavalcaselle, we have before us in the wall pictures of Assisi, a continuous series in which the advance of art from *Cimabue's* immediate predecessors up to *Giotto* can be observed. They divide the pictures into the following groups: (1) in the nave of the Lower *e*
Church, the life of Christ and S. Francis (in Vasari erroneously attributed to *Cimabue*), by a rude hand somewhat like the painter of S. Piero in Grado: in the Upper Church; (2) the southern transept, *f*
on the western wall, the Crucifixion, apparently by *Giunta Pisano*, and in the same antique feeble style the other remains on this and the south wall; here are the scanty traces of a Crucifixion of Peter,

* No other pictures ascribed to *Cimabue* are now regarded as genuine. The S. Cecilia, with the scenes of her martyrdom (Uffizii, No. 2,) is far too free for him.

and a fanciful scene of Simon Magus driven about in the air by
a demons; (3) the paintings in the choir, Scenes out of the Life of the Virgin, of uncertain authorship, forming the link with the better paintings, those most resembling *Cimabue* in the northern transept; the remains of a Christ enthroned, of a throne with the symbols of the Evangelists and winged skeletons;
b (4) by *Cimabue* himself, there are a Madonna with four angels among the Giottesque pictures on the west wall of the southern transept of
c the Lower Church; (5) the three ceiling paintings, with figures, of the Upper Church; in the transept, the four Evangelists with angels, all seated writing, bending towards a tower-crowned city, much injured, in the style of the northern transept; in the 3rd compartment of the curved ceiling, counting from the door, the painting mentioned in the volume on architecture, on account of its decorative effect; circular pictures of Christ, of the Virgin and two Saints, supported by angels represented as Victories, encircled by festoons issuing from vases, borne by naked Genii; in the first arch from the door the four Fathers of the Church dictating to their copyists; the two last arches in a more advanced style, bright colouring, and conceived in a manner which recals the Roman Mosaics of *Rusutti* and
d *Gaddo Gaddi*. Next (6) come the two upper series of wall pictures in the body of the building, with sixteen histories of the Old and sixteen of the New Testament; then the entrance wall with the Ascension and the Feast of Pentecost, under the medallions of SS. Peter and Paul. These almost entirely ruined works, the latest of which Vasari especially extols as the production of *Cimabue*, are probably the work of various hands under the influence of Cimabue. Energetic gestures, a fresh and lively treatment of the action, with a telling arrangement of the grouping, strike us as forcibly as do particular trivial and coarse traits which one usually expects only in the school of *Giotto*. Lastly (7), the lower series of wall
e pictures in the body of the building, the Life of S. Francis, one of the most detailed cyclical representations of the marvellous legend. In the beginning of this series of pictures (not including the first picture) we recognise in the technical execution as well as in the artistic conception, an immediate connection with the upper cycles; in the continuation of the narrative, the transition to the method of Giotto, to which the five last and the first pictures of the series approach so nearly, that we must attribute them to him as their author, though certainly in the period of youthful effort and comparatively imperfect technical experience.

Great diversity of feeling existed among the immediate surroundings of *Cimabue*, as to their acceptance of the new element introduced by him. The unknown author of the Mosaics of the Tribune of S. Mini-
f ato at Florence (1297?) is a stiff Byzantine; the only beginning of any feeling for nature is in the figures of the animals, which people the green meadow ground of his picture (now entirely renewed so that the original character is quite destroyed). On the other hand, *Gaddo Gaddi's* Lunette, with the Coronation of the Virgin within, above the principal entrance of the
g Cathedral, shows, in spite of the full splendour of the Byzantine method, the deep impression which *Cimabue's* Madonnas had produced. The mosaics of the pulpits in the
h transepts of the Cathedral of Pisa are still more in *Giotto's* style. (Annunciation and Madonna with angels.)

SIENESE SCHOOL.

About this same time the Sienese school also shows its future tendency. Contemporary with Diotisalvi was *Duccio*, whose great *a* altar-piece (1308-1310), now divided, is set up in the Cathedral (at the two ends of the transept), on the left the Madonna with angels and saints; on the right the stories of Christ in many smaller pictures.* If to produce individually beautiful objects were the highest purpose of painting, Duccio would have excelled all the thirteenth and fourteenth century, not even excepting Orcagna. Great must have been his joy, when he found himself capable of reproducing for his astonished contemporaries the beauty of the human countenance and the balanced grace of lovely movements and attitudes, by his own methods (and not by following antique models, like *Niccolo Pisano*). Yet his method is still Byzantine, and in his historical compositions he rather, strictly speaking, gave life to the traditional subjects of the school than introduced any new ones. Whether he produced much or little else besides this altar-piece, he undoubtedly gave the tone to the school of his native city during a whole century. By his contemporary *Ugolino* there is nothing authentic to be seen in Italy, since the altar-piece in Orsanmichele is declared not to belong to him. By *Segna* *b* there is an altar-piece at Castiglione Fiorentino.

ROMAN MOSAICS OF XIII. CENTURY.

Rome was about this time the scene of a remarkable and original movement, which suggests the idea that the history of art might have followed quite a different course but for the catastrophe which removed the Papal chair for seventy years to the banks of the Rhone.

Between 1287 and 1295 the monk *Jacobus Torriti* completed the great mosaic of the Tribunes of the Altars in the Lateran and S. Maria *c* Maggiore. The former is still monotonous and faulty as to grouping, but remarkable for its expression of enthusiastic adoration. [Crowe and Cavalcaselle regard it as an older work merely restored by *Torriti;* and the narrow parts between the windows also as the work of a master (the monk painted on the left) before Torriti's time. The latter is one of the grandest productions of the pre-Giottesques, especially the circular picture in the centre in blue starred with gold; the Virgin, while being crowned by Christ, lifts up her hands in an adoring, and, at the same time, modestly deprecating attitude. In addition to the beauty and the sense of motion expressed in the forms, there is, especially in the angels, which remind us of Cimabue, a truly lovely expression, and in the arrangement of the whole, the ground and decoration, fullness and freedom which Cimabue had awakened anew in full force. Especial attention also should be given to the Mosaics of the *Comnati*, whose work in architecture and sculpture likewise is of such excellence. By *Jacob* there *d* exists a half-length picture of the Saviour, simple in its line, over the right-hand side-door in the vestibule of the church at Civita Castellana, and the small picture of the Saviour between two slaves, referring to the Order of the Trinitarians, on the porch now belonging to the Villa Mattei, on the Cœlian; *e* by *Johannes* is the Madonna on the Durand Monument in S. Maria *f* sopra Minerva, and of the Cardinal Consalvo in S. Maria Maggiore, *g* equally noble and graceful. Out

* The predella pictures are in the sacristy.

of the School of the Cosmati must have arisen *Petro Cavallini*, to whom Vasari attributes the lower mosaics in the Tribune of S. Maria in Trastevere, the single figures from the story of Christ and the Virgin. Here, as in the tribune, similar in style, of S. Crisogono (the fragment b of a Madonna between S. Chrysogonus and S. James), we recognise the transition to the manner of Giotto. The narrative mosaics of c the old façade of S. Maria Maggiore (conveniently seen from the upper loggia of the new one), completed about 1300 by *Filippo Rusuti*, are, in truth, not very full of invention, but are remarkable for their free arrangement as architectural decoration, reminding us here of the Pompeian work. The lower series are perhaps by *Gaddo Gaddi*, to whom Vasari attributes the whole. Crowe and Cavalcaselle consider them related to the pictures in the vaulting in the Upper Church at Assisi.

While in these works at Rome the Byzantine style appears to be nearly conquered, at Naples it still predominates. The beautiful Mosaic of a Madonna with d two saints in S. Restituta (one of the chapels on the left), is a specimen of this style (about 1300), resembling Cimabue in its feeling of dignity and lifelikeness. A chapel in the Cathedral (C. Minu- e toli, in the right transept) was painted by a contemporary of the latter, *Tommaso degli Stefani* (1230–1310); but ancient and modern repaintings have quite destroyed the character of the work.

CHAPTER IV.—THE GOTHIC STYLE.

ITALIAN painting, in this its first great development, which moves parallel with Gothic art generally, and which in this branch also we designate as the Gothic style, has one great external advantage over painting in the north, that here it is not merely the servant of architecture, but possesses its own independent life. Wall surfaces are placed at its disposal, such as are never granted it in the north, at least in large churches, and its assistance is counted upon as an essential means of decoration. Painting, as a special art, attracts to itself the greatest genius of the time, *Giotto*. The position which it holds in relation to the other arts even in the thirteenth century, is wonderfully elevated by his performances; the taste for fresco in large series of pictures, which he and his followers did so much to strengthen, laid the firm foundation, without which Michael Angelo and Raphael would never have accomplished the works in which their greatness was most displayed.

Giotto lived 1276–1337. Among his most important pupils and immediate followers, chiefly Florentine, we may name *Taddeo Gaddi* (born about 1300, died 1366); *Giottino* (properly *Tommaso di Stefano*), 1324, till after 1395 (?); *Giovanni da Melano* (that is, Milan); *Andrea Orcagna* (or *Orgagna*, either a special surname, money changer, or else contracted from Arcagnuolo, properly *Andrea di Cione*), died in or soon after 1368; his brother, *Bernardo*; then *Agnolo Gaddi* (died 1396); *Spinello Aretino* (died 1410); *Antonio Veneziano*, *Francesco da Volterra* (both of these worked in the Campo Santo at Pisa towards the end of the fourteenth century); *Niccolò di Pietro*, and others. We may also provisionally include among these the

painters who worked with them in the Campo Santo at Pisa, the Sienese *Ambrogio* and *Pietro di Lorenzo*, whom we shall come back to when we treat of the school of their native city.

We proceed to enumerate the most important works according to the places where they are found, always giving the name of the master to whom they are attributed by tradition. When it is necessary to be acquainted with the controversies concerning these names, they will be alluded to as briefly as may be. Some of the more important altar-pieces are mentioned here also.

PADUA.

a The chapel of S. Maria dell' Arena; the interior entirely covered with the frescos of *Giotto* (of 1303, therefore his earliest great work). The Life of the Virgin, and the history of Christ in many pictures; on the skirting, done in grey on grey, the allegorical figures of the Virtues and Vices; on the front wall, the Last Judgment. [The wall-paintings in the choir by a feeble follower: in the Last Judgment also some parts by the hand of scholars—Crowe and Cavalcaselle] (Best light in the morning).

b Remains of paintings by *Giotto* in a hall near the Sacristy of Il Santo.—In the dead

c house of the Eremitani, a Madonna in the Giottesque style.

RAVENNA.

d S. Giovanni Evangelista. The vaulting of the 4th chapel on the left; in each of these divisions a Father of the church and an Evangelist seated at large desks (according to Crowe and C. by *Giotto*).

FLORENCE.

e S. Croce. In the choir; *Agnolo Gaddi*, Legends of the True Cross.

In the ten chapels on the two sides of the choir:

1st chapel on the right (the smaller Cappella Bardi): Story of S. Francis now again for some years past restored, to *Giotto*, whose work it originally was, through the energy and devotion of Bianchi. Upon the altar, always covered, the figure of S. Francis attributed to *Cimabue* [more probably by *Margheritone d'Arezzo*].

2nd chapel on the right (C. Peruzzi): the Story of John the Evangelist (on the right) and John the Baptist (on the left), quite laid bare since 1863, by *Giotto*.

3rd chapel on the right: half effaced representation of the Fight of St. Michael and the heavenly host with the Dragon, finely conceived; author unknown.

4th chapel on the left (C. dei Pulci): *Bernardo Daddi*, Martyrdom of S. Stephen and S. Lawrence.

5th chapel on the left (C. S. Silvestro): *Giottino*, on the right, three miracles of S. Silvester; on the left, niches over a tomb with somewhat remarkable frescos of a Last Judgment and a Deposition. [Probably by *Taddeo Gaddi*]. On the wall of the transept over the choir and the chapels ornamental paintings of the Giottesque school, discovered in 1869.

At the end of the right transept the great Baroncelli chapel: Altar-piece by *Giotto*. Frescos with the Life of the Virgin by *Taddeo Gaddi*; the figures on the ceiling by the same. (The Madonna della Cintola on the wall to the right is by *Bastiano Mainardi*.) The paintings by Taddeo are among the best of the school; the treatment of the grouping and the drapery here is especially remarkable for its boldness and its beauty.

In the C. del Sagramento, or Castellani, the last on the right; on the ceiling the Evangelists

and the Doctors of the Church (very much like *Agnolo Gaddi*, Cr. and Cav.); on the walls, only cleared from whitewash in 68–69; on the right, scenes from the Life of S. Nicolas and John the Baptist; on the left, S. John the Evangelist and S. Antony; according to Vasari, by *Starnina*.

In the passage before the Sacristy, among other things, a carved crucifix attributed to *Giotto*.

In the C. Medici at the end of the passage, a number of altar-pieces of the end of the fourteenth century.

In the Sacristy, on the wall to the right, the Scenes of the Passion, probably by *Niccolo di Pietro Gerini;* the lower ones seem to be by an energetic, but somewhat rude Giottesque; above, the kneeling disciples and angels, round the risen Christ, very beautiful. In the altar chapel (Rinuccini) of the Sacristy, the Life of the Magdalen and of the Virgin, and as well as paintings on the ceiling and the altar picture, date 1379, of the school of the *Gaddi* (Rashly ascribed by Vasari to *Taddeo*) [Certainly by *Giovanni da Melano*].

In the former refectory of the cloister adjoining (now a warehouse for the offices established in the cloisters) a large, and, on the whole, well preserved Last Supper of *Giotto*. One of the purest and most powerful works of the fourteenth century, which has always made me wonder why Giotto's authorship should be so persistently refused to it, while no other can be named. Above are the Crucifixion, the pedigree of the Franciscans, and some scenes from the legend of S. Francis and S. Louis, by inferior hands. [Crowe and C. ascribe the Last Supper to *Taddeo Gaddi;* the Crucifixion to *Niccolo di Pietro Gerini.*]

Almost all these frescos can be best seen by the morning light.

S. Maria Novella. Cappella Strozzi, at the end of the left transept; the Last Judgment (at the back). Paradise (on the left) and the altar-piece (1357) by *Andrea Orcagna:* Hell (on the right) by his brother *Bernardo*. The Paradise is remarkable as giving the highest point of beauty and grace in the forms of the faces attained by the school. *a*

Chiostro verde: The older parts of the history of Genesis painted in green on green. (The later parts by *Paolo Uccello*.) *b*

Adjoining the cloister, the celebrated Cappella degli Spagnuoli, painted 1322–1355, according to Vasari by *Taddeo Gaddi* and *Simone di Martino* of Siena, which is now denied. According to Crowe and C. the ceiling pictures of the ship of the Apostles, the Resurrection and the Descent of the Holy Ghost, are probably executed by *Antonio Veneziano*, from a composition of *Taddeo;* the Assumption, by a feeble contemporary of the same school, showing a resemblance to the Saviour in Limbo on the northern wall, ascribed by Vasari to *Simone*. The wall-pictures appear to indicate a combination of Florentine and Sienese influences, and resemble the paintings attributed to *Simone* in the Campo Santo at Pisa (the upper series of the life of S. Ranieri), probably by *Andrea da Firenze*. It is a masterpiece of the school, considering the general arrangement, the richness of the composition in the Biblical scenes, and the allegorical meaning of the two pictures on the side walls; the Triumph of S. Thomas Aquinas, and the Church Militant and Triumphant. (Best light: between 10–12.) *c*

Besides less important remains

in different parts of the Cloister: in the so-called old refectory, a Madonna enthroned with four saints, more Sienese than Florentine in character, and

In a little vaulted room of the Farmacia, some rude frescos of the Passion by *Spinello Aretino*. (Entrance from the Via Scala.)

In the Vault of the Strozzi family underneath the Cappella degli Spagnuoli: the Crucifixion, Adoration of the Child, Evangelists and Prophets by *Giottino*.

c

d San Miniato al Monte. Besides several unimportant remains on the walls of the church,

The Sacristy painted by *Spinello* with the story of S. Benedict (about 1385).

e Carmine. In the cloister: a Madonna between saints; the founders underneath, a beautiful fresco, probably by *Gioranni da Milano*. In the Sacristy: somewhat slight wall-paintings of the Life of S. Cecilia, in the style of the *Bicci*.

f S. Felicità. Some buildings attached to the back of the church on the right; in an old chapter-room, Christ crucified, with his disciples; in a passage near, an Annunciation; the last almost worthy of Orcagna.

5th altar to the right: Madonna, enthroned between saints, altar-piece in 5 parts by *T. Gaddi*.

In the Sacristy, one of the large Crucifixes, probably by *Giotto*.

g Ognissanti, in the Sacristy: Fresco by an unknown artist, Christ crucified, with angels, saints, and monks.

h S. Ambrogio. Second altar on the right, Madonna nursing the child, with two saints, by *Agnolo Gaddi* (?).

3rd altar on the right: Descent from the Cross, by *Giottino* (?).

Bigallo. In the steward's room: Frescos by three different hands, below it a Misericordia by *Giottino* (?) the naïve picture of the Orphans is by a late Giottesque of the fifteenth century, *Ventura di Moro*.* i

Cathedral. The Apostles and Saints under most of the windows of the whole circle of chapels, likewise by a late Giottesque, *Lorenzo di Bicci*. On one of the front pillars the beautiful late Giottesque picture of S. Zenobius. j

S. Maria la nuova. Outside, near the door, the two ceremonial pictures by the son of Lorenzo Bicci, *Bicci di Lorenzo*, much restored. k

Orsanmichele. In the tabernacle of Orcagna the very beautiful miraculous picture, formerly ascribed to *Ugolino da Siena*, more Florentine than Sienese in character. (First half of the fourteenth century.) [According to Crowe and C. more likely *Don Lorenzo Monaco*.] Documents discovered by Sign. G. Milanesi would prove it to be by *Bernardo Daddi*. l

Palazzo del Podestà (Bargello), now Museo nazionale. In the Chapel: the frescos of Giotto; on the side walls scenes from the legends of Magdalen, over the entrance the picture of hell, opposite to it Paradise with the celebrated portraits of Dante, Brunetto Latini, and Corso Donati. All very much injured by former whitewashing and the introduction of a mezzonin. The restoration is older and not so good as what has been done since for the decorative paintings of the Palazzo; Dante's portrait, for instance, is quite ruined. m

* *Piero Chelini*, who on the strength of certain documents has been called the author, was the painter of the decorations.

Single remains of frescos, also easel pictures in various churches;
a several of the latter in the Certosa (older side church).

The most important of the large
b altar-pieces in the Uffizii: No. 6, Christ on the Mount of Olives, Giottesque, perhaps *Lorenzo Monaco*. No. 7, Mourners round the body of Christ, apparently by the painter of the Orphans in the Bigallo. Without a number, the valuable altar-piece of *Giovanni da Melano* from the Ognissanti.

c In the Accademia delle belle Arti: R. Sala dei quadri grandi, No. 4 et seq.: the doors of the shrine in the Sacristy, from S. Croce, by *Taddeo Gaddi*, after *Giotto's* compositions. No. 15, A Madonna enthroned, by *Giotto*. No. 31 (called *Taddeo Gaddi*), the great Deposition, by *Niccolo di Pietro Gerini*. No. 30, the Annunciation, by *Lorenzo Monaco*. No. 33, Madonna with Angels and Saints, by *Agnolo Gaddi*. (Crowe and Cav.)

PISA.

d The Campo Santo. Beginning from the chapel at the eastern small end, there follow in order:—

The Ascension, Resurrection, and Passion, much painted over. According to Vasari, by *Buffalmacco*, a painter whom it never seems possible to trace with certainty, but to whom he ascribes the most diverse works, among others, Pietro di Puccio's pictures from Genesis. Crowe and C. consider them the work of a feeble hand of the end of the fourteenth century, in style closely resembling the Sienese pictures on the south wall.

e South wall. Triumph of Death, Last Judgment, and Hell. The famous pictures ascribed to *Orcagna* and his brother *Bernardo*.* According to Crowe and Cav. by a Sienese artist, impossible to distinguish from the Lorenzetti.

The life of the hermits in the Thebaid (about 1340–50), by *Pietro Lorenzetti* and *Ambrogio* (also called *di Lorenzo*, erroneously by Vasari *Laurati*), of Siena.

The three upper pictures of the legends of S. Ranieri, according to Vasari, by *Simone da Siena*, completed, according to documents, in 1377 by a certain *Andrea da Firenze*, whose style, however, shows essential resemblances with that of the Sienese master; thus we find single heads of angels and women altogether Sienese in style; so is perhaps also the want of skill in the arrangement.

Antonio Veneziano. The three lower pictures (1386–87.)

Spinello Aretino. Three pictures with the legends of SS. Ephesus and Politus (1391.)

Francesco da Volterra (formerly attributed to *Giotto*). The remarkably spirited Story of Job (1370 et seq.)

North wall. *Pietro di Puccio*, *f* formerly attributed to *Buffalmacco*, certainly not by the painter of the Passion mentioned above: God as Preserver of the World, and the stories of Genesis as far as Noah's sacrifice: also the Coronation of the Virgin over the entrance of a chapel on the same side. (The remaining stories from the Old Testament, by *Benozzo Gozzoli*, will be mentioned later.)

In S. Francesco: the ceiling of *g* the choir, with the Saints floating in pairs opposite each other, and the allegorical figures of the Virtues, by *Taddeo Gaddi* (1342.)

In the chapter-house the much-injured but remarkable scenes of *h* the Passion, by *Niccolò di Pietro Gerini* (1392); on the roof, half-length figures in medallions.

* Sig. Milanesi believes this Bernardo to be rather *Bernardo Daddi*, whom Vasari might have confounded with Orcagna's brother Bernardo.

a In S. Caterina: third altar on the left, a Gloria of S. Thomas, by *Francesco Traini*, whom Vasari calls Orcagna's best pupil.

b In S. Martino: Frescos of the fourteenth century, in a side chapel on the right, and over the choir of the nuns.

c Old pictures in S. Ranieri, in the collection of the Academy (*Traini's* S. Dominic) and in private hands.

PISTOJA.

d In S. Francesco al Prato, on the vaulted roof of the Sacristy, are painted four saints between the richly-adorned groining of the arches, somewhat in the style of *Niccolò di Pietro.*

e The adjoining chapter-house contains frescos by various hands, among others by *Puccio Capanna:* the vault is altogether occupied by the Beatification of S. Francis; on the principal wall, Christ on the Cross, which spreads out into branches with figures of saints, &c.

PRATO.

f In the Cathedral (Pieve) the first on the left is the Cappella della Cintola, painted by *Angelo Gaddi*, 1365, with the Life of the Virgin and the legend of the Girdle. Chef-d'œuvre of the school.

Chapel on the left next the Choir: rude legends of fourteenth century.

Chapel on the right next the Choir: Life of the Virgin and legends of St. Stephen, insignificant productions of the fourteenth century; painted over. [Crowe and Cav., on the contrary, declare them to be interesting works perhaps begun by *Starnina* and completed by *Antonio Vite.*]

g In S. Francesco: what was formerly the chapter-house, painted by *N. di Pietro Gerini*, the Passion and Legends of S. Matthew and S. Antony of Padua. A Crucifixion and the ceiling certainly by *Lorenzo di Niccolò.* Cr. and Cav.

AREZZO.

h In the Cathedral, a niche of the right side aisle, painted by *Spinello*, but much painted over. (The Christ Crucified with Saints.)

i In S. Agostino, in a former chapel, high up on the wall: Madonna, by *Spinello*, part of an Annunciation.

j In S. Domenico: frescos much painted over by *Parri Spinello*, son of the former, near the door; the Christ Crucified with Saints, and two Apostles, both pictures surrounded by martyrdoms with smaller figures.

k In the first court of the Cloister of S. Bernardo: the legends of this Saint, in monochrome, reminding us of the earlier painters in the Chiostro verde in S. M. Novella; ascribed to *Uccello.*

l In S. Francesco: Cappella di S. Michelangelo: remains of wall-paintings by *Spinello*, St. Michael's Combat with Lucifer. In the choir, on the ceiling, the Evangelists, probably by *Bicci di Lorenzo.*

What else is to be found in other towns in Tuscany is, to judge from all we know, not important. We shall speak later of Siena, which developed a style peculiar to itself; for the present we must mention *Spinello's* frescos in the Palazzo *m* pubblico, Sala di Balia: the history of the Emperor Frederick Barbarossa and Pope Alexander III. The procession of the Pope, whose rein is held by the Emperor, is one of the best ceremonial pictures of Giotto's school; for some of the other scenes it is less easy to answer; the rest clearly shows itself to be the work of an inferior painter (1407-8).

n In the Academy at Siena are a few small pictures by *Spinello*; among others, No. 245, a Death of the Virgin, which show the superiority of the school of Giotto in composition compared with the Sienese.

a S. Piero a Megognano at Poggibonzi: in the Sacristy a remarkable picture by *Taddeo Gaddi* (1355).

ASSISI.

S. Francesco. For the Upper Church, comp. p. 21.

b The Lower Church.—On the principal vaulted roof over the tomb the Allegories of Poverty, Chastity, and Obedience, along with the Beatification of S. Francis. Chef-d'œuvre of *Giotto*.

In the northern transept, remains of a large and very rich Crucifixion, given to *Pietro Cavallini*, who, however, in the Mosaics mentioned p. 23, shows himself too stiff *c* to be capable of this work [according to Crowe and Cav. by a Sienese master of the school of the Lorenzetti]; farther on, the Descent from the Cross, the Deposition, and S. Francis receiving the Stigmata; on the vaulting, small pictures of the Passion (perhaps by *Puccio Capanna*).

In the southern transept the pictures from the story of Christ, and S. Francis, on the east and west wall, attributed by Rumohr to *Giovanni da Melano*, by Crowe and Cav. to *Giotto*.

In the Cap. del Sagramento (apse of the southern transept), the history of S. Nicolas and the Apostles, by *Giottino* (?); in that of the Magdalen (in the 3rd chapel on the right) the life of the Magdalen and St. Mary of Egypt, attributed to *Buffalmacco* [according to Crowe and Cav. by *Puccio Capanna*]; in the Cap. Albornoz, southern apse of the vestibule, mechanically executed frescos of the fourteenth century, also erroneously called *Buffalmacco*.

c In the chapel of S. Martin (1st chapel on left), the legends of the Saints, in ten pictures, one of the best works of the Sienese school, by *Simone di Martino*. Crowe and Cav.

Over the Chancel: the Coronation of the Virgin, by *Giottino*, who is also the author of several other single figures here.*

d In S. Chiara: on the four divisions of the ceiling of the central dome, female Saints arranged two and two, surrounded by angels, by *Giottino* (?) According to Crowe and Cav. more feeble than the frescos of the Cap. del Sagramento in S. Francesco.

ROME.

e In S. Peter, on the inside of the façade, the Navicella, originally a composition of *Giotto*, although now quite changed into a modern form by repeated renovations, and even new arrangement of the mosaics.

f In the Stanza Capitolare of the Sacristy: separate panels, taken out of an altar-piece by *Giotto*. Probably the Ciborium of Cardinal Stefaneschi (Crowe and Cav.).

g In the Vatican, the collection of old pictures in the Museo Cristiano.

h In S. Giovanni in Laterano: on one of the first pillars of the outer side aisle to the right, a fragment preserved of a fresco by *Giotto:* Boniface VIII. proclaiming the bull of Indulgence of the Jubilee of 1300, with two followers.

NAPLES.

In the little church of the Incoronata, (not far from the Fontana Medina): the paintings in the central dome over the gallery to the left of the present entrance (anciently the vaulted roof of the western side-aisle), formerly ascribed to *Giotto:* his authorship is contested on account of several heads regarded

* I advise every lover of art, if he have the good fortune to come to Assisi on such a wonderful spring day as I had in the year 1848, to make his observations betimes. A second visit in 1853, in pouring rain, made me bitterly regret all I had formerly overlooked. The lower church was dark as night; only the golden robe of S. Francis gleamed down from the vault above.

as portraits (Marriage of Louis of Tarentum and Joanna of Naples, 1347), which certainly would chronologically be a difficulty: more than this, the church was not founded until 1352. Crowe and Cav. suggest a second-rate pupil of Giotto, the Neapolitan *Robertus de Oderisio*, by whom there is a Crucifixion in the church of S. Francesco at Eboli. In seven divisions of the ceiling the administration of the Seven Sacraments; in the eighth (apparently) an allegory of Christ and the Church. A master-piece in the telling of the story by a few incisive traits and truly dramatic clearness of representation. Tolerably preserved (lately much altered in tone by laying on of varnish) and convenient to look at. (Best view in the morning.) In the same church there are various remains of the fourteenth century, as in the chapel left of the choir on the vaulted ceiling; the frescos on the walls of the same chapel, of the fifteenth century.

a

b In S. Chiara the miraculous picture on the 3rd pier on the left, by *Giotto* (?), perhaps the only remains of his extensive frescos.

c In the large refectory adjoining, now the shop of the furniture dealer, Fittipaldi, Piazza S. Trinità Maggiore, Nos. 19-20, a large wall-picture of Christ enthroned between Saints, Giottesque in style.

CHARACTERISTICS OF THE GIOTTESQUE STYLE.

We may perhaps be blamed if, after this brief enumeration, we pass on and endeavour to describe the general characteristics of the School rather than to point out the special peculiarities of individual masters. But setting aside the necessity to be brief, we really can hardly deal otherwise with artists who possess no other special character than that of their school. Individual character had not yet found the way to express itself freely; the school was to carry out fully and entirely its course of thought and of painting in the form imposed on it during a century, without essential advance or change in its method of representation, and then to break down altogether before the awakening spirit of the fifteenth century, which gave free scope to individual character. It is when taken as a whole that the school makes its full impression, and must certainly be included among the greatest monuments of this age.

It does not, indeed, move the wandering or satiated eye: the mind must go half-way to understand it. No especial "Connoisseurship" is needed, but a certain amount of labour. Let us take, for instance, the first work of the school which meets the eye of the visitor to the Uffizii at Florence, the Gethsemane (No. 6, in the first gallery near the door). Severe, apparently without effects of light, individual character or expression of feeling, this picture repels thousands of visitors at once. Even when examined with the glass, it does not become more beautiful. But perhaps some one may remember other representations of the same subject, where the three sleeping disciples are certainly arranged as to colouring and effect of light according to all the rules of refined art, but still they are only three sleepers in idealized drapery. Here it is indicated that they have fallen asleep while praying. And many such touches of deep and lofty feeling are to be found in the works of this school, but only by him who looks for them thoughtfully. We will now treat of some special points.

d

Giotto's great merit did not lie in the aim to express ideal beauty, in which he was surpassed by the Sienese (p. 23, *a*), nor in the power of realistic execution carried to the point of illusion, in which the most

inferior modern painter can surpass him, and in which the sculptor, Giovanni Pisano, had advanced far beyond him in spite of his far narrower scope. Single details are only given as far as is necessary to express the whole. Therefore we have as yet no defining of the materials of which the objects consist, no difference of texture is given in drapery, architecture, flesh, etc. Even the colouring follows a certain conventional scale rather than the reality. Red, yellow, and blueish horses, for instance, by *Spinello*, *a* in the Campo Santo at Pisa; yellow ground among other things.* In general the colouring is light, as fresco requires, with still higher tints for the light parts: they rightly abandoned the deep, rather dull than transparent, tone of the Byzantines. (The most delicate execution in fresco, on the whole, is *b* that of *Antonio Veneziano*, in the Campo Santo.) The drawing of the human figure is carried out as far as is required for the free expression of mental and bodily action, but the latter is not yet represented for the sake of its beauty and grace, but for the sake of the subject. (The very remarkable group of nude figures, in the Hell of the *c* Campo Santo, shows a naturalism of which the first sign is to be looked for in Giovanni Pisano. Similar, but less free, is the history of the first human beings by *Pietro* *d di Puccio*, also there. The type of the heads does indeed differ somewhat with individual painters, and according to the subjects of their pictures; but very much less than in later painters who worked through contrasts and gradations of expression. *Giotto* himself has a type always to be recognised in men and women, not unpleasant, but without any attractiveness.

* The dark red of much of the atmosphere is only grounding, from which the blue has come off.

The great Madonna in the Academy *e* at Florence is a good type of his manner of giving form and expression, especially in the profiles of the heads of the angels. Also the picture in S. Croce. He indivi- *f* dualises most, perhaps, in his earliest great work, the frescos of the Arena. In the two *Gaddis* we constantly meet with the same heavy chin. (Cap. Baroncelli in S. Croce.) *g* *Andrea Orcagna* is the first to aim at real grace (Cap. Strozzi in S. *h* Maria Novella); in the Last Judgment there the forms are more harsh and decided. The individual characters are sometimes less, sometimes more distinctly marked; most telling, perhaps, in *Antonio Veneziano*. *Spinello*, whose drawing is often rude, and who in parts of less importance becomes entirely inanimate, has little that is attractive in his heads. The feeling for beauty, for melody as one might say, is chiefly developed in the drapery, which, in saintly personages, is essentially ideal, just as the middle ages had adopted it from the ancient Christian tradition. Not only does it express the demeanour and the movements of the figures, but it possesses a special, often unsurpassable, beauty of line, which essentially increases the feeling of dignity and holiness. The Last Supper, in the ancient Refectory at *i* S. Croce, contains some of the best examples of this. The drapery terminating in straight lines is a characteristic of *Giotto* and his immediate followers, while the Sienese as well as the Giottesques towards the end of the century, indulge more and more their taste for serpentine lines in the endings of their drapery.

The composition (arrangement of the action, etc.) is always conceived in an ideal way, and, though not on account of the "early growth of art," which proves itself equal to the grandest tasks, is rather sug-

gested than given in a realistic manner. The painters were quite aware that no men such as they depict could really move under such low arched church porches, between such small town walls, doors, trees, or on such steep inclines, as are here represented.* But they gave what was needed to make the story clear, simply and beautifully (the Cathedral of Florence as the symbol of a church, *a* in the C. degli Spagnuoli in S. M. Novella) mostly in lines which harmonised with the setting of the whole picture; so, for instance, the plants and trees in a straight row *b* (Cap. degli Spagnuoli, Trionfo della Morte, Campo Santo): the rocks shaded off to make different planes, and sharply marked, to divide the different subjects. In the last named picture there is a singular contrast between the carpet, unforeshortened and without any perspective, under the group in the garden, and the ground under the party of riders, which is realistically represented.† But in another sense also the feeling for space is ideal. For Giotto space exists to be filled as much as possible with rich life, not for the sake of picturesque effect; it is merely a scene for action. With him, as with Giovanni Pisano, every action is developed or imaged forth by the greatest possible number of figures, so that merely as regards space there is no place for accessaries. The school is so rich in the best things that it can hardly use its wealth, and does not feel the need of what is secondary. Also, the close connection of the school with architecture affords it far greater freedom than in the North, and larger surfaces to work on. In the decoration of the lines of the vaulted ceilings, in giving them settings by ornaments and half-length figures, painter and architect so work together that they seem to be but one person. In ceiling paintings, by the way, we find as yet no idea of any illusory foreshortening. (Incoronata at Naples: the master fills the converging angles of his eight 3-cornered lunettes, each with a hovering angel, whose golden garments harmonise splendidly with the dark blue ground.) *c*

Such were the conditions out of which grew the new mode of conceiving characters and actions, in which consist the great merits of the school. The intention of these painters was not more saintly or exalted than that of the Byzantines, who desire to express in their mummy-like faces the supersensual and the eternal. But it is brought infinitely nearer to the beholder, inasmuch as it is clothed in a new and living expression. Even for single figures, like the Evangelists in the four corners of a vaulted ceiling (*e.g.*, the chapel of the Madonna in the Cathedral of Prato), they are no longer satisfied with a *d* symmetrical arrangement, a book and an attitude; the lofty character of the subject is given in the life-like and noble turn of the figure and the head, in the expressive features, in the free and yet solemn folds of the drapery. How, for instance, can there be a grander conception of the Apostle John than that of this school, as a venerable old man, gazing in deep meditation, while his eagle glances shyly up to him?

Before going on to the larger

* As regards perspective, their feeling for the direction of lines was correct, but they were not acquainted with its laws, especially as to the necessity of assuming a definite distance of the spectator from the picture, which discovery first enabled the masters of the 15th century to achieve a consciously correct perspective in their drawing.

† It is a peculiarity of the Sienese school, to represent all the patterns of the drapery, in which they display remarkable delicacy, quite flat, without any regard for perspective and modelling.

compositions, it must be acknowledged that in this school the motives both of single figures and of whole compositions are repeated exactly as they are in ancient art. (Comp. *e. g.*, the three lives of the Virgin in the Cap. Baroncelli in
a S. Croce, in the Choir of the Sacristy there, and in the Chapel of the Madonna in the Cathedral at
b Prato.) The painters of this school are not on this account plagiarists, nor did they regard each other as such; it was the common property of the school, which each reproduced according to his capacity, not slavishly, but in a lifelike manner, and with additions of his own. Churches and cloisters wished for that representation of the Passion, the Life of the Virgin, the Story of S. Francis, &c., which was familiar to them, and no other. As yet they only looked to the artist for the object itself, not for a treatment of it which should express his personal genius; they wished for what was beautiful and easy to understand, not what was individual. Nevertheless, as we shall shortly see, there remained a vast field open for free creation in the spirit of the age.

How much of this common property is the creation of *Giotto* himself? The question is not unanswerable, for any one who could carefully examine all the works of the school one after another; but this we cannot attempt. This much is certain, that he is the original source of a stream of fresh invention and creativeness. Probably no other painter ever so completely transformed and gave a new and healthy direction to his art.

His youthful work, the fresco in Madonna dell' Arena, at Padua, is
c especially characteristic of him, and in every action the most important point is chosen out for representation. We select only a few incidents of secular, often quite every-day life; their merit lies in what seems to be self-evident, yet Giotto's Byzantine predecessors had not comprehended, and could not represent it in their works.

Deep grief wrapt up in itself; Joachim with the Shepherds; he comes towards them walking as in a dream.—The loving meeting; Joachim's return to Anna, who takes his head in both hands quite sweetly, and kisses him.—Intense expectation; the suitors of the Virgin kneeling before the Altar, some in earnest prayer, some in the highest tension of feeling; a most dignified group without any display of emotion.—Silent questioning and guessing; the wonderful group of the Temptation.—The divided action of the central figure in the Raising of Lazarus; he stretches out his right hand towards Christ, to whom he appears a moment before to have been kneeling in entreaty; now he turns towards Lazarus, with a gesture of intense emotion.—The secret message; the treaty of Judas with the Priest, whose two hands (as is often the case with Giotto) appear to speak.—Christ mocked; in the group of scoffers the approaching figure bowing ironically is especially masterly.—The lofty moderation in pathos; in the group under the Cross, the Virgin, fainting yet still upright, is supported in the arms of her friends; their sorrow is not (as in the painters of the seventeenth century) for the fainting itself, but for her terrible agony.—A dialogue in gestures; the soldiers with the robe of Christ; one fancies one hears them speaking.—The lamentation round the dead Christ has nothing extravagant;* the body is as it were wrapt round in love and grief; the shoulders and back lie

* Unless it is going too far for John to endeavour to throw himself on the body.

on the knees of the mother, who embraces him; a female saint supports his head, another holds up his right hand, another the left; the penitent Magdalen, holding the feet on which her eyes are fixed. Everywhere the motives are conceived in a higher and more intellectual manner than by many of the greatest of Giotto's successors. Observe how the inferior painter of
a the wall-pictures in the choir has gone beyond the mark; in the Assumption of the Virgin the Apostles fall to the earth not only in devotion but struck by the rays which issue from her glory.

What here we feel to be great in a monumental work of the highest rank, is not less so in the small, almost slightly sketched histories
b of the Life of Christ in the Florentine Academy. (These, as well as the stories of S. Francis treated as parallels, are taken from the shrine of the Sacristy of S. Croce; of the original twenty-six, six are wanting.) Here, too, the narrative is most telling and full of spirited touches. (Compare with the gate of Andrea Pisano.)

The beholder must come to Giotto's creations with the intention to seek for these immortal ideas. The school inherited them from him and made use of them. But where they speak to us with such glorious directness as in the works above mentioned and in the Last Supper in the Refectory of S. Croce, there we feel ourselves in the very presence of the Master himself.

The bystanders who enliven particular scenes by their presence are not empty figures put in to fill up, such as modern art has often added merely with a view to picturesque effect, to please the eye, but always really useful for the explanation of the story, reflections without which the action would be less speaking. Look at the resurrection of John the Evangelist, by *Giotto*, in the C. Peruzzi at S. Croce; here the *c* miracle is first realized by the action of the terrified and astonished spectators, which is given with full dramatic effect. Opposite, in the history of the Baptist, the scene where his head is brought in receives its full effect from the two spectators, who press against each other full of horror. Innumerable other instances might be given.

Occasionally, single figures and groups stand apart from the action, because they are only intended to give definiteness to a locality or a person; they are in reality mere genre-figures. So the fisherman in *Giotto's* Navicella (Vestibule of S. *d* Peter); although we may also consider him as a symbolic counterpart to the Christ standing on the right; a complete fishing scene by *Antonio Veneziano* (Campo Santo, legend of *e* S. Ranieri), &c. The Campo Santo contains in the "Life of the Hermits," by the Sienese *Pietro di* *f* *Lorenzo*, or *Lorenzetti*, a great collection of single subjects, of which the best, most happily treated, may be defined as genre; they are motives of repose, work done while seated, quiet talking, fishing, &c. The Sienese genre painter was far better qualified to represent motives of this kind, than those involving the powerful expression of changing emotion.

The more deeply pathetic scenes sometimes exceed the true moderation, as certain pictures of the Passion will show. The doubtful composition in the Campo Santo, attributed to *Buffalmacco*, contains *g* between splendid groups of spectators, one painful to caricature, of the Virgin sinking lifeless, and her attendants; one of the executioners lifts up his arm with the most violently strained action, to break the limbs of the wicked robbers. (The finest Crucifixion of the Giottesque school, most rich in beautiful touches, is probably that in the

a C. degli Spagnuoli; one of the most important series of the Passion anywhere was formerly in the b Chapter-house of St. Francesco at Pisa.)

Often the inner emotion comes out most beautifully and truly. c See (Campo Santo, *Fr. da Volterra*) the gestures of dignified reproach with which Job speaks to God, while pointing to his lost flocks; or the deep feeling with which S. Ranieri (in the upper series of pictures) makes his vow to the holy Monk. Most powerful is the effect which the author of the d Triumph of Death (Campo Santo) has produced in the group of cripples and beggars vainly crying to Death to relieve them; their parallel gesture with their mutilated arms is most telling, taken together with the expression of their features. It is a case where even repulsiveness appears to be fully justified in art. This alone gives the full meaning of contrast to the group in the garden; it is, by the way, the best executed picture of worldly life given by the Gothic school; the working out of what the miniatures in our Minnesingers' manuscripts only indicate; yet with a distinct flavour of Boccaccio.

In the group of riders the deep horror of the three corpses is expressed with inimitable beauty in their cautious approach, their leaning over and holding back; pictorially, also, it is an excellent composition. In simpler productions, for instance in the sacristy e of S. Miniato at Florence, *Spinello* displays his rude grandeur. The subject here is the often-repeated legend of S. Benedict, given in the simplest manner. Power and calm authority could hardly be better represented than here continually in the gestures and form of the holy abbot; the temptation also, and the penance of the youthful monk, the humiliation of the king of the Goths, the group of monks round the stone which the devil has taken possession of, are among the most spirited conceptions of the Florentine school. Much besides is, on the other hand, slightly conceived and rudely executed. (Also considerably painted over.)

Each according to their subjects, these painters at times attain the highest possible expression of mental feeling. I do not think that the scene of the risen Christ showing his wounds was ever so perfectly conceived as in the group, only partially preserved, in the Campo Santo, attributed to *Buffalmacco.* Instead of Thomas alone, there are several disciples who recognise the risen Christ, and, amid worshipping and adoring, contemplate his wounds with tender sympathy; together they form one of the most beautifully arranged groups of the school. (Compare with this Guercino's excellently painted and yet so coarsely conceived picture in the Vatican gallery.) In the picture of the Ascension also, immediately following this, the great amount of painting over cannot wholly destroy the beautiful, old conceptions; we clearly recognise how the apostles are divided between wonderment, protestation, and devoted adoration. But any one who wishes to see with how little a great impression —one in that time quite overpowering—can be produced, should contemplate the "Sacrament of Penance" in the Incoronata at Naples; the priest is turning away almost in horror from the woman in confession, while the penitents are moving away, veiled and bowed down. In this respect, the Incoronata is altogether one of the most important art monuments.

f g h i

The representation of the celestial, holy, supersensual is conceived on the same principle as in the Byzantine period; symmetrical in

grouping and position, it seems to descend among earthly things as if it were understood of itself, and accepted with full belief as a revelation; in the ideal mode of conceiving the space, the outward representation also seems the right one. (The fifteenth century first began to depict heaven by means of strata of clouds, and Correggio first gives to the clouds the definite cubic contents and degree of consistency which adapt them for giving a local support to angels and saints.) The same ideas which have been traditional in art since the early Christian times, and are impressive even in the meagre Byzantine form, here come forth in beautiful freshness. What for so many centuries was but suggestion, at last reaches a sublime realisation, in accordance with the feeling of the age.

Here we may take the occasion to speak of the representations of the Last Judgment. Many such had existed both in the East and in the
a West before *Orcagna* [*Lorenzetti*], or whoever was the author of the work, painted his in the Campo Santo. But here, for the first time, the Judge becomes not merely a function, but a personal character, to whom the position and the celebrated gesture give a grand life-likeness. The belief of the age gave the Madonna a place as intercessor in the Last Judgment; the painter gave her the same almond-shaped glory as to Christ; her inferior position is only indicated by her attitude following his nearly line for line. The Apostles are here no longer mere inanimate spectators, but they take the most lively interest in the scene; we see them lamenting, some looking up aghast to the Judge, some wrapped in their own sorrowful thoughts, some talking together. Even one of the herald angels crouches trembling upon a cloud, covering his mouth with his hand. Below, five archangels carry out most energetically the duty of dividing the souls; in the two who drive back into hell those who are struggling out, the most violent action is aimed at and attained.

Even Glories only are in this school always worthy of attention. The traditional symmetrical arrangement of the principal figure, and of the groups of angels is more or less preserved, but thoroughly interpenetrated with a [redacted] and feeling of life. Nothing can be more original than the Vision of God with six angels (Campo Santo, story *b*
of Job) in an oval Glory, above a landscape with a green sea, yellow earth, and red (though doubtless formerly blue) sky; Satan stands upon a rock near to God. No effects of light or distance could heighten the simple, grand character of this Theophany.

Or (just over the eastern entrance of the south wall) the Ascension of *c*
the Virgin; three angels on either side, and two more powerful male angels support and hold the border of the Glory in which the Virgin floats towards her son. Do we not believe much more genuinely that she really floats and has a supernatural existence than of those numerous Madonnas of later centuries on masses of clouds sown with scattered angels, with effects of light and landscape below. The floating, also, is not seldom in the school of Giotto represented with such grace and solemnity that one seems to see the highest development of art. In the Last Judgment (Campo Santo) there are two *d*
angels whose like is hardly to be found again before Raphael.

Besides the Biblical and legendary subjects, the school developed itself in large, freely-conceived, allegorically symbolic pictures, and series of pictures. It was under the influence of a learned, literary, and poetical culture, which took

the lead and was represented by the genius of Dante. Even with the great poet we ask ourselves whether he is great on account of his symbolism or in spite of it. It did not arise with him, as in antiquity, through and along with poetry and art, but poetry and art had to accommodate themselves to it. In Dante, indeed, all is inseparably woven together; he is just as much a scholar and a theologian as a poet. The artist, on the other hand, was here employed on something lying beyond his sphere; his part was to serve, and he did it with solemn earnestness. But we are not bound to follow the line of thought of a time full indeed of aspiration, but not yet in harmony with itself, still less to adopt the strange encyclopædia composed of various elements of culture; rather we must recognise what was perishable and confined alongside of the immortal creations produced in that school of art.

Allegory is primarily the representation of an abstract conception in a human form. In order to be intelligible, it must correspond with this conception as far as possible in character and attributes; it is not always possible to help out by inscriptions. I confess that of all the allegories of the Giottesque school only one really impresses me, the figure of Death represented as a winged woman, "la Morte," *a* on the Trionfo della Morte; but Death is, indeed, not simply an allegory, but a demoniac power. The Virtues and Vices, as they are set *b* forth by *Giotto* in the Arena (lower divisions) only interest us as part of the history of culture, as attempts to give form to the abstract; they have no place in our mode of thought. Any one who has seen in Italy some hundred representations of the four cardinal virtues, of all periods of Christian art, will perhaps join with me in wondering that so little of them remains in his remembrance, while historical figures imprint themselves strongly. The cause is simply that they have not touched our souls, but only passed before our eyes. The three Christian virtues, Faith, Love, Hope, make a deeper impression, because they are usually characterised not by their essential external attributes, but by an intensified expression of feeling, and therefore call out feeling in us. The Arts and Sciences set forth in a long and complete series in the Cappella *c* degli Spagnuoli, in S. M. Novella, and accompanied by their representations, would leave us quite cold but for the sweet Sienese heads: *Giotto* in his reliefs on the Campa- *d* nile, which may be ten years later than these pictures, not without purpose substituted for the allegorical figure some dramatic action expressive of the quality. And whence arose the impulse towards this allegorising taste which pervades the whole (also the Byzantine) middle ages? It was originally a remnant of antique mythology, which Christianity had deprived of its true signification. The progenitor was named Marcianus Capella, and lived in the fifth century. Art will never quite dispense with allegory, and could not do so in ancient times, but in its best period it will use it moderately and give it no over-prominent position by laying stress on the mystery.

Figures of this kind will, then, in the best period be principally represented separately, and not introduced into historical scenes. (Compare Raphael, ceiling of the Camera della Segnatura, and Hall *e* of Constantine.) *Giotto* was bolder, he allowed himself to be tempted, undoubtedly through Dante, to paint in the Lower Church at Assisi, among other things, a real *f* marriage ceremony between S.

Francis and a figure which represents Poverty; in the poet the incident remains symbolic, and the reader is not for a moment deluded; but with the painter it is really a betrothal, even though he throws in innumerable hints and indications, though Christ introduces Poverty to S. Francis, and yet allows two boys to ill-treat her, though her linen garment is falling into rags, and so forth. To represent the obligation to poverty as a marriage with her is a metaphor, and a work of art ought never to be founded on a metaphor, that is, an idea transferred to a new fictitious reality, which gives a necessarily false result in a picture. When later artists wished, for instance, to represent Truth come to Light through Time, an absurd picture was produced of a naked winged old man, with hour-glass and scythe, uncovering a veiled woman. As soon as the allegorical figures are to be put into action, nothing can be done without metaphor, and with it arise simple absurdities. The remaining allegories also of the central dome of the
a Lower Church of Assisi are in themselves as quaint as those of the seventeenth century. There Penitence drives away Profane Love with a scourge, and casts Impurity down over a cliff. Chastity sits well guarded in a tower; Purity washes naked people, and Strength reaches forth the cloth to dry them. Obedience, accompanied by double-headed Prudence and Humility, lays a yoke upon a monk; one of the angels present drives away a centaur which signifies wilfulness, that is, fanciful caprice. But for the deep seriousness of Giotto, who expresses only what is necessary as clearly as possible, without any coquettish sweetness, these scenes would have a profane and wearisome effect.*

The insufficiency of all Allegory could not fail to be felt in art. As a complement were produced the representations of abstract ideas mostly derived from antiquity, and used singly in connection with allegories, of which the Cappella degli Spagnuoli forms the *b* most perfect specimen. (Dante also makes the greatest use of this mode of representation.) Such figures, particularly when they are not better in style than those of *Taddeo di Bartolo* (ante-room of *c* the C. del Palazzo pubblico in Siena), remain mere curiosities; they give the measure of the naive historical knowledge of the age, which set up new ideals taken from Valerius Maximus and other sources of this kind.

In Giotto's school the symbolic element was far more important and more independent than that of allegory. These are lofty sublime ideas, which cannot be embodied in any merely historical composition, and yet look to art for their highest rendering. A work of art which attempts this will be impressive in proportion as it contains less allegory and more living distinct action. Symbolism in art is expressed partly by groups and series, partly by well-known historical characters. The greatest works in this kind least bear the mark of purely subjective invention; they rather express great conceptions proper to a special age, which almost force themselves upon art.

Everything connected with the world beyond the grave, though not without limitation, comes into this class of subjects. As far as the Gospel and the Apocalypse go in their prophecies, art still occupies an equal rank with history. Pure symbolism begins with the motives which go beyond this.

* In the first parts of Vasari many other allegories are mentioned in detail, taken from works no longer in existence.

The Last Judgment in its three parts: the Judgment, Paradise, and Hell, has been represented three times more or less well by this school; the much injured picture by *Giotto*,* on the front *a* wall of the Arena at Padua, that of the two *Orcagnas* in S. Maria No- *b* vella (Cappella Strozzi), and that in *c* the Campo Santo (the lower part of Hell quite changed by the inferior painter who has retouched it). The Hell is in both the latter places divided, with an obvious allusion to Dante, into Strata or Bolge, on which are arranged the various classes of sinners according to their merits. I leave it to each person to judge as he will of Dante's idea, of his arbitrary imprisonment of the whole past and contemporary world in the different reservoirs of his three great divisions; only one cannot but ask oneself privately, where would he have put me? It is not difficult to point out the different circles of Hell in which most of the present worshippers of the poet would themselves find their place. Too often in the poem appears the spirit of inexorable, inextinguishable discord, which caused the misfortune of Italy. The symbolic meaning of the Divina Commedia, laboriously and skilfully as it is worked out, is only valuable as literature and history, not as poetry. The poetical value rests entirely on the lofty artistic representation of single motives, on the measured grand style through which Dante became the father of later Western poetry.

Only a part of his characteristics could be expressed in painting; many beautiful episodes were lost in pictures of hell, and the only artistically useful element lay in the grouping of nude figures in their separate divisions. In the picture in the Campo Santo, the *d* one group of souls cowering together, gnawing at each other, is of especial significance. The picture in S. Maria Novella, on the other *e* hand, which attempts a complete representation of the circles of hell, and therefore contains only small figures, is artistically worthless.

The Last Judgment itself is obviously not influenced by Dante. The art of the fourteenth century was here grand in its limitation; it practically gave up the attempt to represent space pictorially, and to make the passive element physically and dramatically interesting; in regular layers of heads was expressed on one side, joy and blessedness; on the other, grief and condemnation, in a collective manner; the episodes are kept in the background, but excellently chosen; in the picture in the Campo *f* Santo there is a touch of the truest symbolism in the picture of women clutched by the hands of devils, who are carrying off other women with them, not involuntarily, but as companions and fellow sinners; or the intense fervour of John the Baptist, who kneels on a cloud at the end of a long line of figures; it is a true and beautiful thought that the forerunner of Christ should thus become a sharer in this highest act of his power. Of the heavenly group we have already spoken. In S. Maria Novella *g* there is a peculiar representation of Paradise which in the tender beauty of its heads surpasses in some ways the more powerful pic-

* Singularly enough, Giotto is in his arrangement freer than Orcagna; he represents moving groups of figures, divided from one another by different distances. Christ and the Apostles have not as yet the momentary expression which Orcagna bestowed on them. To judge from the neat, sharp, handling, the Last Judgment may be the earliest portion of the frescos of the arena. [Crowe and Cav. suggest that much was done by the hands of pupils.]

ture in the Campo Santo. The contrast of the life of the Blessed with the terrible act of Judgment is expressed by placing the heads not in profile looking towards Christ, but turned full face towards the spectator. With such slight means must Art work.

The Devils, wherever they appear (they are especially numerous
a in the C. degli Spagnuoli, where Christ appears in limbo, as well as in the pictures above mentioned) are pure caricatures; Satan himself most of all. Through sheer devilishness they have nothing demoniacal about them.

Of the remaining symbolical compositions of the school, the
b Trionfo della Morte is far the most important. It needs no further explanation, because the symbolic thought comes out clearly in the picture. The contrasts are distinctly enough expressed by the different groups. The author, as an artist also, was fully equal to the whole grand conception.

This is true, though certainly in a far less degree, of the great symbolical fresco by *Ambrogio Lorenc zetti* in the P. Pubblico (Sala delle Balestre) at Siena, with the representation of the consequences of good and of tyrannical government; the Allegory is at least interspersed with touches of true and beautiful symbolism.

The painters of the Cappella
d degli Spagnuoli in S. Maria Novella were not wanting in power to give form to the grandest subjects. Besides the great allegorical picture (left wall), where S. Thomas Aquinas is enthroned in the midst of all Sciences and Arts, they have produced on the right wall a symbolical picture; the destination and power of the church upon earth (details in guide-books). A work only too rich in figures, carefully and beautifully executed, but produced entirely out of literary not artistic fancy, for which reason it requires a book to explain it. With what a different clearness and force does the Trionfo delle Morte speak to the mind. How far more grand might the picture of the church too have been, given in a symbolic manner. It is true that in the cloister of S. Maria Novella, even an Orcagna might have felt himself constrained to accept a given Dominican programme without objection.

This theological tendency has more than once injured the genuine formative impulse of art. See in *Pietro di Puccio* (Campo *e* Santo) God represented as Creator and Lord of the World. It is a gigantic figure holding an immense shield with the concentric spheres of heaven in front of the body; the feet appear below. Such a representation certainly destroys any idea of the immanence of God in the world.*

Or the Glory of S. Thomas Aquinas above an altar to the left in S. Ca-*f* terina at Pisa, by *Francesco Traini* (in itself an inferior picture). Here the spiritual impression was to be

* How rude this great period could still sometimes be appears from the repetition of the most absurd symbolic makeshifts of the earlier mediæval times. Even *Spinello* ventured, in a fresco now destroyed, to paint the four Evangelists as draped human figures, but with the heads of their emblems. (We find this, among other places, represented on the lintel of the side-door (of early romanesque architecture) of SS. Annunziata at Arezzo.) The too circumstantial connection of the Evangelist with the pen is an early mediæval device, which *Bartolo of Siena*, for instance, again adopted (Academy of Siena, 1st Gallery, No. 91): Mark cuts his pen, Luke looks at it, Matthew dips it in the ink, only John writes. If any one can find a deeper meaning in this, I should be unwilling to destroy his pleasure in it. [Vasari praises a St. Luke by Buffalmacco in the Badia di Settimo, who blows on the pen in the most natural manner to make the ink flow.] This passed along with other peculiarities from Siena to the Peruginesque painters and reappears in Pinturicchio.

represented symbolically, which the Saint had received from various sides and exercised upon the faithful. The painter (or his counsellors) contrived this by the simple expedient of using golden rays. From the figure of Christ placed above one ray goes out to each of the six Apostles and three to St. Thomas enthroned in the midst; a ray also goes to the head of Thomas from each Apostle, and from the heathens, Plato and Aristotle, standing far below; from the book of Thomas (the Summa) many rays go to the monks assembled below; in the midst, upon the earth, lies a convicted heretic. The essential idea in this whole picture might be expressed with a ruler.

Traini is not a painter of importance: but as to greater artists we cannot but lament that theology should have prescribed their course to them, whereas, left to their own powers, they would have expressed the given fundamental ideas in a far more noble and beautiful manner.

Happily *Giotto* himself had become more free, when he painted the Glory of S. Francis in his division of the above-mentioned roof of
a the Lower Church at Assisi; the Saint glorified, in a gold in-woven deacon's robe, with a banner of the Cross, surrounded by choirs of angels. This is genuine clearly expressed symbolism. The Glory of S. Aquinas, on the other hand, had to be compounded of allegories, because the subject prescribed was the triumph of the learned Saint over all separate sciences and arts.

EASEL PICTURES, ALTAR-PIECES.

It is in frescos and dramatic action that the school of Giotto displays its full freedom and grandeur. The altar-pieces of this school, which are almost entirely of a calm and devotional order, give a very limited conception of its character, but are useful in enabling us to form a judgment as to the technical capacity and intention.

The pictures most important in art history have been mentioned before.* Besides this, nearly every old church in Tuscany possesses some specimen, and also those brought together from many churches and cloisters in the Academy at Florence, form a large and complete collection (chiefly in the Sala dei Quadri Grandi).* Any one who has the time and inclination may gradually classify them according to the manner and the special masters; here we can only offer a few general observations.

The subject is almost invariably a Madonna enthroned with angels and saints; next in frequency comes the Coronation of the Virgin by Christ.† The Saints stand sometimes singly, sometimes in rows, one behind another at the sides; usually each single figure divided from the rest by its own framing, pillars, or the like. The position mostly a three-quarter view, so that the figure may be turned as much towards the pious beholder as towards the Virgin; only those who kneel before her are represented quite in profile. There are no side glances for the sake of variety as yet. The position is usually one of repose; only sometimes we find John the Baptist with his arm raised, or pointing to the child. The expression of the Virgin is always simple, without any touch of especially elevated

* Besides a number in the Medici chapel at S. Croce, at the end of the passage before the Sacristy.

† The assumption and coronation of the Virgin, who had been born a mere earthly woman, was a testimony and a symbol of blessed immortality to every individual. On this account this subject appears especially often on tombs, in pictures of family chapels, &c.

feeling: the child is now, for the first time, represented as occupied with some innocent pleasure, without which, in reality, no healthy child can sit quiet; as, for instance, playing with a goldfinch. The colouring, on the whole, light, as is required by tempera. The chief colours used are red, blue, and gold. (The circles of cherubs' heads are all blue or all red.) In the drapery, the splendid patterns, represented as worked, are far less symmetrically employed than by the Sienese,* while the noble and beautiful flow of line is more obviously the principal object. We can see how art works out with effort a comparatively small number of principal motives: the mantle of the Madonna enthroned, that of the figures lying on one knee, the mantle of the standing figure caught up with one hand, the straight falling cowl of the Monks, the thickly embroidered Dalmatic of the Deacons, etc. In the heads the school expresses its meaning more clearly than in most frescos. If I do not err, much that is peculiarly Florentine comes out in the oval and in the form of the nose and the mouth. The expression of passing feeling is not yet to be looked for here.

The altar steps (Predellas) repeat in their histories very much the compositions of the frescos; they are thus miniatures of the larger pictures. In Northern art, on the contrary, the larger pictures are often a magnifying of what had been conceived in miniature.

For the proper appreciation of the easel pictures by the followers of Giotto and the Sienese, we must represent to ourselves the altar-pieces as wholes, which now are met with in galleries, churches, and sacristies, usually split up into their separate parts, as a rule, because, in some alteration of the church they were found no longer to suit the baroque style of the modern altars, the width of the picture all in one being too great. Examples in complete preservation, with all their appurtenances, are very rare: one, for instance, is found in the Academy of Florence *a* (Sala dei Quadri Grandi); another, more perfect, in S. Domenico at *b* Cortona, on the left wall. This altar-piece by a not specially remarkable master, *Lorenzo*, son of *Niccolo di Pietro Gerini*, possesses, besides the principal picture (Coronation of the Virgin), all its accessary pictures, the fillings of frieze and gables, the upper subjects, predellas, and on the surfaces of the little turrets at the sides all the small pictures with single saints; also all the architectural part, as usual the effigy of a church, is well preserved. This first explains to us for what place and what part of a collective work Fiesole, for instance, painted all the pictures now scattered over the world. It is not to be expected that an altar-piece of this kind, with such a number of separate parts, should create a grand and quiet impression.

CRUCIFIXES.

Lastly, there exist in Tuscany a number of painted Crucifixes of the 13th and 14th centuries, often of colossal size. Originally, according to the custom of the Catholic world, they hung high and free above the high altar; but in the baroque period, they had to give place to the well-known pompous architectural decorations with pictures, and took up their position, perhaps, over the chief entrance, and later also in galleries. (Several in the Academy at Siena.) In *c*

* For the characteristic difference of treatment, see p. 32. *i*.

general we shall find that the older they are the less is their value; the attitude is contorted, and the colour of the body greenish. *Giotto* first introduced something which can be called a Victory over Death; although the Crucifix in the pas- *a* sage to the Sacristy in S. Croce can hardly be his, yet but for him such a work could not have existed. *b* (Two others in the Sacristy itself.) On the four ends of the wood are commonly the four Evangelists, or, on the right and left, the Sun and Moon as Persons, veiling their heads; the sinking of the head of Christ is usually marked in a naïve manner by the oblique direction of the upper transverse beam.

SCHOOL OF SIENA.

In the Sienese school, which had in the thirteenth century under Duccio (p. 20 *a*) developed such striking elements of beauty, the influence of Giotto in the fourteenth century goes hand in hand with the traditional national tendency. In the easel pictures, altar pieces and single frescos intended for purposes of devotion, this tendency takes a special development, *in* which religious fervour and exclusiveness are as predominant features as is a marked sense for flow and symmetry in the lines, richness of colour and delicate ornamentation in the architecture, the patterns of the dresses, the nimbi and the gold grounds. The points which the Florentines ruthlessly sacrificed to distinctness of expression, the solemn positions and turns of the body, the graceful type of the faces, the gently waving motives of drapery, the lines of which flow as it were melodiously in harmony with the bendings of the limbs, are here by preference retained, and represented by a careful miniature-like delicate method of colouring and modelling, which aims rather at a beautiful effect of colour and roundness, than a naturalistic representation of the contrasts of illuminated and shadowed surfaces. The most remarkable works of the Giottesque school, to which according to the latest investigations belong the pictures of the Last Judgment and the Triumph of Death, formerly ascribed to *Orcagna*, show the special qualities of the Sienese school chiefly in the form of the face and in an attempt to modify the traditional mannerism in position, gesture, and motives of drapery, by the lively expression of action or emotion required by the new school. *c*

The most important master of the Sienese school in Giotto's time, *Simone di Martino*, is best represented in Italy by his devotional pictures. The frescos formerly ascribed to him on Vasari's authority in the Campo Santo at Pisa and the Cappella degli Spagnuoli are not his, but only display Sienese motives much akin to his style. He worked, as is known, in the last years of his life at the Papal Court in Avignon, and the Giottesque character of the wall paintings there appears to have given rise to the tradition, now contradicted on documentary evidence, of Giotto's stay in this place. His Madonnas are by the splendour of their decoration, and their miniature-like delicacy, by the flow of their drapery and the peculiar beauty of the features, real jewels of mediæval art; although the conventional form of the eyes and mouth which does not strike us in Duccio, gives them a character of strangeness. Those of undoubted authenticity are very rare and mostly out of Italy; by him and *Lippo* *d* *Memmi* is the great Annunciation at Florence, first gallery in the Uffizii, dated 1333; unpleasing on account of the attitude of the Ma-

donna.* At Pisa, the remains of a very remarkable altar-piece; six panels in the Seminario Vescovile, the seventh in the Academy. In Siena, Choir of S. Agostino, the representation of the Blessed Agostino Novello, by him or Lippo Memmi. At Orvieto, Opera del Duomo, a Madonna with Saints; at Naples, S. Lorenzo, seventh chapel to the right, S. Louis, of Toulouse, handing the crown to his brother, Robert of Naples. Simone's great fresco about 1315, in the Palazzo pubblico at Siena (Sala del Consiglio, or Delle Balestre), the Madonna surrounded by many saints, some of whom hold a canopy over her, is as symmetrical and unemotional as any altar-piece, but in special points it possesses a beauty which the Florentines never even attempted. There, also, is an equestrian portrait of Guidoriccio de' Fogliani. By his pupil, *Lippo Memmi*, there is in the Palazzo pubblico of S. Gemigoano, a "Majestas" of 1317; almost exactly copied from one by Simone, of the Madonna of the city, at a later period restored and finished by *Benozzo Gozzoli*; Siena possesses at least one other known picture of the Madonna in the Church della Concezione or at Servi (fresco in the right transept, over the door of the passage to the Sacristy); the large altar-piece in the Academy (first room, No. 94) is only conjecturally attributed to him. For the rest, the collection in the Academy of Siena (1st to 3rd room) gives a survey of the painting of the school drawing during the fourteenth century, which on the whole displays a remarkable stagnation, a narrow adherence to the form of face once adopted, and to special Byzantine mannerisms (high lights laid on, splendid patterns in the drapery and grounds, green flesh shadows, perhaps become so only through the alteration of some mineral colour, &c.)*

We must leave the special characteristics of artists to be studied by those who can do so on the spot, for we have to occupy ourselves not with those who remain behind, but with those who are striving onwards. Giotto's manner of narration, now become the common property of the nation, inevitably spread from Florence and all the rest of Italy to Siena also. *Ambrogio Lorenzetti* painted in the Sala della Pace of the Palazzo pubblico, 1337-39, the three great symbolical compositions in the Giottesque style, the "Rule" of Siena, with an artistic allegory concerning the duties of justice, the Procession of the dignitaries of the town, an interesting series of portraits, the consequences of Good and Bad Government, with numerous genre scenes (nearly effaced); together with his brother *Pietro* he produced the great fresco in the Campo Santo at Pisa, of the hermits in the Thebaid, so rich in beautiful details; only that here, as in the easel pictures of the school, the historical and narrative element takes quite a secondary place in the composition and drawing. [If we attribute to them the authorship of the Last Judgment and the Triumph of Death at Pisa, in accordance with the latest investigations, they certainly fully equal the Florentine pupils of Giotto, if they do not excel them.] We need not include the childish chronicle-like Battle pictures, painted in brown on brown, in the Sala del Consiglio, which are, perhaps erroneously,

* The awkward drawing down of the corners of the mouth gives a fretful expression—"Smorfia," just like what we see in an old Byzantine picture of the Academy of Siena (No. 15, the little Annunciation on the right). –Mr

* We refer our readers to Crowe and Cavalcaselle for the exact analysis of the technical Sienese manner of painting.

ascribed to Ambrogio; they are nevertheless of much interest, owing to their subjects. [According to Crowe and Cavalcaselle, we must now ascribe the following pictures to the Lorenzetti; in *a* Assisi (part of which has already been mentioned), the Crucifixion (formerly attributed to Cavallini), as well as scenes of the Passion and St. Francis receiving the Stigmata, in the northern transept *b* of the Lower Church; in Siena, S. Francesco, some remains of frescos, among them a remarkable very expressive Crucifixion, by Pietro himself, the "most beautiful Madonna of the Sienese school" in *c* the little church of S. Ansano before the Porta de' Pispini at *d* Siena; the Birth of the Virgin in the Sacristy of the Cathedral; in *e* the Pieve at Arezzo, a large altar-piece, a Madonna between saints; a fine fresco of the Coronation of *f* the Virgin, in the Misericordia at Monte Pulciano.] Their best contemporary, *Berna da Siena*, has nothing worthy of mention in his paternal city; the much painted over frescos on the Tabernacle of *g* the Lateran at Rome appear to have been formerly very graceful; *h* his works in the Cathedral of S. Gimignano (right transept) already contain a number of genre touches and accessary details, which we are used to consider as innovations of the Quattro-cento, especially in the work of Benozzo Gozzoli at Pisa. In the works of this school we shall always prefer the purely devotional pictures; thus, for instance, an altar-piece of Pietro Lo- *i* renzetti (Academy, 1st room, No. 63) gives at least the deep solemnity, the splendid gold patterns, the symmetrical floating groups of angels, and so forth, in all their early perfection.

The influence of this style partially impressed by the spirit of Giotto stretches on to *Bartolo di Fredi da Siena* and his pupils *Taddeo di Bartolo* and *Domenico di Bartolo* till far into the fifteenth century. Their devotional pictures (Academy) sub- *j* sist on the inspiration of Pietro Lorenzetti and others, though they are apparently richer. Taddeo's frescos in the upper chapel of the Palazzo pubblico are not superior to *k* moderately good Giottesque productions; those before the grating (the great men of antiquity, planet gods, &c.) are even less good. There is more merit in Bartolo's frescos in the left aisle of the Ca- *l* thedral at S. Gimignano, in Taddeo's wall pictures in the central nave of the same church and the remains of wall pictures in S. Francesco at *m* Pisa, where is to be seen the singular composition of the Apostles floating down to visit the Virgin. With Domenico the style ends, and the realism of the fifteenth century comes in, though sometimes only in parts, so that on the whole the old conception is still retained, and very much of the old forms in the details. The masters of this marvellous mongrel style (Academy, *n* 3rd room), a certain *Giovanni di Paolo*, *Pietro di Giovanni*, *Sano di Pietro*, *Pietro di Domenico* are not worth mentioning by the side of their contemporaries in other schools. We shall shortly speak of those Sienese artists who embraced the new style more decidedly, such as *Matteo di Giovanni* and others, a fine fresco of the Coronation of the Virgin in the Misericordia at *o* Monte Pulciano. *Ugolino di Prete Ilario*, who covered the Chapel del Corporale at Orvieto with *p* feeble frescos of legends, is an offshoot from the Sienese school.

The splendid Siena, who in the year 1300 seemed called to the lead in Italian painting, found that moment return to her not until two centuries later, when her painters, secluded and almost unknown, raised aloft the standard of

true art higher than any school in Italian except the Venetian.

THE REMAINING ITALIAN SCHOOLS.

After enumerating what was produced by Giotto himself, and under his direct and indirect influence, we pass on to observe the spreading waves which carried his influence over Italian art far beyond his own time. Very probably there were other contemporary local schools following a course similar to his own, and the time which matured him, worked on them also, bringing them more or less under his dominion. From Padua to Naples he left important monuments behind him in so many places, that his innovations became everywhere known and followed; and if the works of his school are to be also counted, there existed in all Italy no artistic power capable of standing against this great mass of grand and new ideas. Only the incapable remained apparently independent.

Among the Italians of the North, the Bolognese were necessarily most exposed to the full influence of the Florentine school. But their artistic work and capacity was in the fourteenth century extraordinarily imperfect and insignificant. The oldest of them, *Vitale*, a contemporary of Giotto's, is, to judge from a picture in the Pinacoteca at Bologna (1320, a Virgin enthroned with two angels), sweet and graceful, in the Sienese manner, so as to recal Duccio. (A good Madonna over the entrance of S. Procolo.) The remaining semi-Giottesque painters are mostly so inferior in their easel-pictures that in Florence their names would not even be mentioned. And this same mode of treatment and absence of talent characterise the school till after the middle of the fifteenth century. Among these painters of Madonnas and Crucifixes those principally known are—

Lippo di Dalmasio, Servi, one of the end chapels behind the choir; Madonna with S. Cosmas and Damian; in the same church several old Madonnas by various hands.

Simone de' Crocefissi. In the fourth of the seven churches of S. Stefano (S. Pietro e Paolo), on the right, near the choir, a Crucifixion; in the seventh (S. Trinità), on a pier, S. Ursula with her companions. In the first of these churches, by the way, are frescos of the Bearing of the Cross, on the left of the choir,—and of the Crucifixion, on the High Altar, by a painter of unknown extraction of the fifteenth century. In a passage to the seventh church, a number of small old Bolognese pictures. In S. Giacomo Maggiore, third chapel on the right, behind the choir, Simone's best Crucifix, dated 1370. Some pictures here and there in the Pinacoteca.

Jacobo degli Avanzi (not the one employed in Padua, who is mentioned later,) a Crucifixion in the Colonna Gallery at Rome; two Crucifixions and a large Altar-piece with biblical scenes in the Pinacoteca, No. 159–161.

Also a certain *Jacopo di Paolo.* Several pictures in the Pinacoteca; over the great altar in S. Giacomo Maggiore, third chapel, space behind the choir, on the right the Coronation of the Virgin.

The only church where any large number of frescos of this school are preserved stands before the Porta Castiglione, on the way to the Villa Aldini; it is the Madonna of the Mezzaratta. Here are to be seen, now carefully cleaned and made accessible, paintings by *Vitale* (the Presepio); *Jacobus* (apparently Jac. Pauli, among others the Pool of Bethesda and the Story of Joseph), *Simone* (the sick man let

down through the roof); *Christoforo* or *Lorenzo* (History of Moses, &c.) The average is considerably above that of the easel pictures.

a In S. Petronio, the fourth chapel on the left contains unimportant wall frescos (somewhere about 1400), ascribed to Buffalmacco or Vitale, both chronologically impossible. The painter desired to be more distinct and more real than the Pisan master, as, for instance, in his Last Judgment; his Saints sit upon twelve rows of benches on both sides of Christ, forming as it were a council. Latterly attributed to *Simone* or *Giovanni da Modena*. [Given by Crowe and Cavalcaselle to the Ferrarese *Antonio Alberti*.] The b two frescos in the first chapel on the left are insignificant, like whatever of this period is found in the church.

The painting in Bologna as late as 1452–1462 is seen in the Pinac coteca in the pictures of *Pietro Lianori*, *Micchele di Matteo Lambertini*, and the Blessed Nun *Caterina Vigri*. (There is also a better d altar-piece by Matteo in the Academy at Venice, No. 2.)

In Modena I have never seen anything either by *Thomas or Barnabas*, both painters named after the town. The first is interesting, from his being sent for to Prague and his paintings at the Karlstein, after 1357. An altar-piece in the e gallery at Modena, and wall pictures in the church and the chapter-f house of S. Niccolò at Treviso show him to be a moderately good master. g By *Barnabas*, who painted about 1370, there is a picture signed in the Academy at Pisa.—Cr. and Cav.

h At Parma the frescos of that time in the Cathedral are somewhat unimportant. (Fourth chapel on the right; fifth chapel on the left; rooms next the Crypt.) The Baptistery (see p. 19. *d*.).

i At Ferrara S. Domenico contains (fifth chapel on the left) one of the more beautiful Madonnas of the fourteenth century; uninfluenced of Giotto.

Ravenna, see above (p. 25. *d*.).

NORTH ITALY—PADUA.

By far the most important town for painting in North Italy at this period is Padua, where Giotto's great work (see above) must have awakened the feeling for monumental art. The decoration of the Santo, which lasted so long, and the love for art in the princely House of Carrara, were essential advantages in fresco painting. Probably not nearly all has been preserved.* The authentic chronological series begins in 1376 with the Cappella S. Felice in the Santo j (to the right, opposite the chapel of S. Antony). It appears from records that the Veronese *Altichieri da Zevio* was commissioned to execute, and received payment for, this very striking series of frescos, and, as the older local writers all name a *Jacobo d'Avanzo*, presumably from Verona, as a contemporary of Altichieri, we must see in the difference of hand in these paintings the traces of a directing master and his assistant. The seven first pictures, from the Legend of S. James, show an original and spirited acceptance of the principles of the style of Giotto. The master is one of the best narrators, draughtsmen, and painters of this period. The other pictures from the Legend, and the great Crucifixion on the wall at the back, are works, the painter of which has made a great advance beyond Giotto and his school. He elevates the physiognomical expression of his individual figures as to character and action to the liveliest intensity, so that the rhythm of the composition is quite secondary

* Or it may lie hid under the whitewash, for instance in the Santo.

to it. In the year 1377, the two masters began the painting of the Cappella S. Giorgio in the Piazza in front of the Santo. (Best light at noon.) The separate authorship of the two cannot here be entered upon. From documents we know nothing on this point. The oldest writers sometimes mention *Altichieri* alone, sometimes both masters. Ernst Förster, to whom we are indebted for the re-discovery and restoration of the chapel, found "Avancius" in an inscription now destroyed; still it does not follow from this that the direction of the work belonged to him. In twenty-one large pictures are here represented the youth of Christ, the Crucifixion, the Coronation of the Virgin, and the Legends of S. George, S. Lucia, and S. Catherine. The composition shows throughout the good qualities which distinguish the best followers of Giotto; besides the telling clearness of the action, the grouping is beautiful in itself, but the principal point is that here, in hundreds of figures, the character of the individual, and of the moment, from the highest to the lowest of the whole great scale is made real, yet without caricature, and in accordance with the type of the century. In the beauty of single heads, the masters surpass most Giottesque painters. Lastly, they excel them in their far more accurate modelling, in the gradation of tones,* even (in the last picture of S. Lucia), and in remarkable attempts at illusion. (More accurate architectural prospective, diminution of the more distant figures, and even aerial perspective.) In the Cappella S. Felice also, the effect of perspective is quite illusory.

This great example remained for a *time without* any imitators in Padua itself. The very extensive undertakings in fresco, accomplished in the time immediately succeeding, belong principally to the weak, even to the weakest works of the style derived from Giotto. The frescos of the Baptistery in the Cathedral, by the two Paduans, *Giovanni* and *Antonio* (1380), or, according to other accounts, by *Giusto Padovano*, son of Giovanni de' Menabuoni, a Florentine by birth, are only of value as a very complete and conveniently arranged cycle of the sacred personages and scenes proper to the place. Also, in comparison, at any rate with the mosaics of the orthodox Baptistery in Ravenna, the increase of materials in the world of church painting during 1000 years is to be observed. Probably by *Giusto;* the frescos of the Cappella S. Luca, in the Santo (next to the chapel of S. Antony), of the year 1382, with the histories of the Apostle Philip and James the Less, certainly rude, but yet with some happy and life-like motives. Of the fifteenth century (probably painted over or copied from older paintings in the original building destroyed by fire), the frescos of the immense hall in the Palazzo della Ragione, by *Giovanni Miretto* and his companions (after 1420), a gigantic production of nearly 400 pictures, representing the influence of the Constellations and the Seasons on human life (depicted in true genre pictures) full of inexplicable allusions of all kinds, but in artistic motives either feeble and unskilful, or mere reminiscences of something better. (Formerly the Magician Pietro d'Abano was looked on as the inventor, Giotto as the painter of this work.) Also the frescos in the choir of the Eremitani, related to these in age and style formerly ascribed, (as now again by Crowe and Cavalcaselle) to a painter of the fourteenth century, *Guariento*, are only remarkable on account of their sub-

* Their palette is twice as rich as that of the other Giottesques.

jects, especially the astrological accessary pictures in monochrome.

For the paintings on tombs at Padua, we refer to the vol. on Sculpture.

At Verona, there exists nothing by Altichieri and d'Avanzo. To the graceful *Stefano da Zevio*, mentioned in the vol. on Sculpture, were formerly ascribed also the frescos over a side-door of S. Eufemia, and in an outside niche of S. Fermo, as also, on the wall round the Chancel, a number of heads of Saints and Prophets, of which a certain *Fra Martino* is now said to be the author. The interior lunette over the entrance of S. Fermo contains a good Crucifixion. S. Zeno is tolerably rich in single figures of Saints (p. 19, *f.*) The greatest number are in S. Anastasia; the lunette over the door, with S. Zeno and S. Dominic, who are presenting the citizens and the monks of the Cloister to the Trinity, devoid of merit in style, but touching from the simplicity of the intention; also in the second chapel, on the right of the choir, a really excellent votive picture (of the Cavalli family), along with smaller things; in the first chapel, to the right of the choir, two monumental niches, with good Madonnas enthroned, &c.

In Milan, little or nothing has been preserved. The frescos of the chapel at the back, in S. Giovanni a Carbonara at Naples (with the tomb of Caracciolo), are in part by a Milanese (*Lionardo de Bisuccio*, from Bisozzo, after 1433), still essentially of the Giottesque style. Remains of genre wall paintings, by a painter called *Michelino*, in Casa Borromeo, second court.

Anything else that may exist scattered through Lombardy and Piedmont is either without interest in style or unknown to the author. In Genoa hardly a single painting seems to have existed. The two old pictures of the beginning of the fifteenth century in S. Maria di Castello (first and third chapel on the left) make it seem possible that a German, *Justus de Allemagna*, was employed for the decoration of the adjoining cloister in 1451.

For the country between Bologna and Ancona, I must refer to handbooks. Only one artist, whose works and influence extended far beyond his home, must be named, *Gentile da Fabriano*, (died 1450). There is by his reputed master, or predecessor, *Alegretto di Nuzio*, a somewhat rude altar-piece in the Museo Cristiano of the Vatican, marked 1365 [there is a better one in the Sacristy of the Church at Macerata, signed, of the year 1369. Mr.]. The only chef-d'œuvre by Gentile that has been preserved, the Adoration of the Kings, in the Academy at Florence, shows us a change from Giotto's manner, which, as it were, introduces us to the fifteenth century. Instead of giving himself up without restraint to what is characteristic, real, individual, the pure youthful fancy of Gentile takes hold of what is beautiful and charming, and creates a sort of realism heightened into the marvellous (also by external modes of ornament: for instance, laying on the lights in gold). There are few pictures which make us so entirely understand that the painter had in himself the conception of an ideal world; few which give forth such an overpowering fragrance of poetry. Besides this picture, and a Coronation of the Virgin in the Brera at Milan, next to four beautiful and delicately coloured single figures of Saints (Nos. 75, 102, sq.), the few works to be found in Italy are either in out-of-the-way places, or hung up in bad lights. Side-wing of an Altar in the choir of S. Niccolo at Florence and also an interesting little picture in the

sacristy there, or, uncertain, (Coro-
a nation of the Virgin in the Aca-
demy at Pisa). A small Madonna
b with Angels in the Palazzo Co-
lonna at Rome [more probably of
the Veronese School of the time of
Vittore Pisano—Frizzoni]; the only
wall-painting, a Madonna, in the
c Cathedral of Orvieto, with a pecu-
liar play of the hands.*

The Venetian style of art, re-
stricted, with few exceptions, to
altar-pieces, such as the Mosaics in
the Cappella S. Isidoro, and the
C. de' Mascoli in S. Marco (p. 15),
was the least influenced by Giotto.
The splendour of the dress, the
deep colours of the varnish, also
the greenish shadows in the flesh,
and the handling of the colours
distinctly remind us of the long-
continued predominance of the By-
zantines; in the sweetness of cer-
tain heads there seems to be an
echo of the Sienese School. (In
d the Academy, No. 394, the Coro-
nation of the Virgin by *Niccolo
Semitecolo*, 1351; No. 5, an Altar-
piece, in five parts, the Annunciation
and four Saints, by *Lorenzo
Veneziano*, 1371, and by *Niccolo
di Pietro* (*dal Ponte del Paradiso*),
1394, No. 295, from the Palazzo
e Manfrin.

Towards the middle of the fif-
teenth century those splendid altar-
pieces issue from an atelier at
Murano, which show, even in the
Gothic frames which inclose them,
the desire to produce the most bril-
liant effect of richness. They are
signed *Johannes* and *Antonius* of
Murano: Johannes is several times
called *Alamannus*, and was doubt-
less a German: Antonius belonged
to the family of *Vivarini*, after-
wards famous as artists. Three
f Altar-pieces, with the dates 1443
and 1444, are found in S. Zaccaria
at Venice (second side chapel on
the right), a Coronation of the
Virgin, full of figures, with the
date 1446 (newly painted on), in
the Academy; a similar picture in *g*
S. Pantaleon (chapel left of the *h*
choir); and lastly, in the Academy *i*
again, a large painting of the year
1446, the Virgin enthroned between
the four Teachers of the Church.
There is a German influence re-
cognizable in this beautiful calm
Virgin; the tender flesh tints recall
Gentile da Fabriano, who lived a
long time in Venice.* The deep
transparent colour is to be observed
as contrasted with the easel pic-
tures of the old Florentines; it is
the transition from the Byzantine
colouring to that of Giovanni Bel-
lini. The drapery has the solemnity
of the Gothic style; but in the
whole tendency to individualising
is felt the approach of the fifteenth
century which produces the hard
and gloomy heads and affected fi-
gures of the great Altar-piece of
the Pinacoteca at Bologna, by *An-* *i*
tonio and *Bartolommeo da Murano*
(*i.e., Vivarini*), 1450. This differs
in the dulness of the colour from
the works above named, but re-
sembles them in its miniature-like
carefulness of execution. Another
of their Altar-pieces in the Galeria *k*
Comunale at Padua.

Any remains existing in Naples
of this period, besides the works
already mentioned, are valuable
only as a part of the history of
art. By the mythical *Simone Na-
poletano* there exists no work
signed. The picture ascribed to
him in S. Lorenzo (left transept), a *l*
S. Antony of Padua surrounded by
angels, is of 1438; S. Louis of Tou-
louse, also there, is by *Simone di*

* Nearly related to Gentile is *Ottaviano di Martino Nelli*, whose master-piece is in S. Maria Nuova at Gubbio.

* In the S. Giustina of the Altarpiece of 1443, and the hedge of roses of S. Sabina, the influence of the Cologne school is unmistakable; and that of Gentile in the youthful S. Icerius and the cherubs on each side—a work by the same hand in the Brera, No. 114, there erroneously called Scuola Fiorentina.—Mr.]

Martino, see above. In S. Domenico Maggiore (second, Cappella Brancacci, on the right) are the legends of S. Magdalen, late Giottesque frescos of moderate merit, much painted over. Sixth chapel on the right (del Crocefisso), besides the Bearing of the Cross, a Madonna nursing the child; seventh chapel on the right, another in the niche of a tomb; in the further chapel towards the Strada della Trinita, two old pictures (by *Stefanone?*) According to Schulz, later than 1456, a combination of Sienese and Giottesque elements. *Colantonio del Fiore*, once known among the famous artists at Naples, has no longer any importance in the school there. On his sole signed work, the Gloria of S. Antonius Abbas, formerly in the choir of S. Antonio [in 1868 not to be seen in the Municipio], a picture that would in Florence hardly be thought worth looking at, we read the inscription A. 1371, *Nicolaus Tomasi de Florē* (*i.e.*, Florentia) Pictor. The lunette over the door of S. Angelo a Nilo, also ascribed to him, is quite invisible from dust.

For the history of the type of the Madonna, see the Madonna della Rosa, in a chapel on the left side of the cathedral of Capua; severely Gothic, and perhaps of the thirteenth century; the remaining Neapolitan Madonnas of that time are still Byzantine.

FRA ANGELICO.

Before we enter upon the style of the fifteenth century we must speak of a Florentine master in whose works the leading inspiration of Giotto and the Gothic style in general flames forth as in a glorious vision, and attains its highest and final eminence, the *Beato Fra Giovanni Angelico da Fiesole*, 1387—1455.

To the elements of beauty which Orcagna introduced into the school this master, unique of his kind, superadded that of celestial purity and intense devotional feeling. One of those elements which give an ideal grandeur to the Art of the middle ages shows itself complete, full and glorious in his works. How the kingdom of heaven, the home of the angels, saints, and blessed ones was mirrored in the devout imagination of that early time, we learn most accurately and completely through him, so that to his pictures is for ever secured the position of records of the highest worth to religious history. For any one whom Fiesole altogether repels, mediæval art can have no real attraction; we may acknowledge the narrow piety of the monk, and yet recognise in the heavenly beauty of many individual forms and in the perpetually fresh and happy faith which accompanied it, a revelation of the highest kind which has no equal in the whole domain of the history of art. In the dramatic power of telling a story Fiesole is always one of the best followers of Giotto; as he was from childhood a great artist, he strove his life long to keep up an even flow of inspiration in all his creations. On closer examination we shall find that he is one of the first who in the treatment of heads in place of mere general character always gives a personal life of the most tender kind; only to his tone of mind the expression of passion or wickedness was impossible, and his embarrassment in such a case becomes comic in a strict æsthetic sense.

As his training was originally that of a miniaturist (illuminator), his smaller pictures executed in the miniature style give us the complete artist. In the first place come the Glories, as for instance the splendid picture in the Uffizii (No. *f*

1290), also the company around the Redeemer, and the reception of the Blessed in the pictures of the Judgment (the most beautiful in *a* the Palazzo Corsini at Rome, seventh room, 22, 23, 24; another *b* in the Academy at Florence, Sala dei piccoli quadri, No. 41), while the side of the condemned is never at all satisfactory. Of the sacred histories the best, according to my feeling, are those founded on ancient traditional motives of the Florentine school, more especially the stories so often painted of the New Testament; in the Legends his original invention comes out sometimes in a fresh and beautiful manner, but at others has to contend with some strange difficulty of expression. (Life of Christ in thirty-five small pictures, Academy *c* at Florence, Sala dei piccoli quadri, Nos. 11 and 24, where there are other pictures by Fiesole;—Uffizii, *d* Nos. 1178, 1184, 1294;—three small pictures, reliquaries, in a press in *e* the wall of the sacristy of S. Maria Novella at Florence;—church of the *f* Gesù at Cortona; two Predellas with the Life of the Virgin, and the Miracles of St. Dominic;— *g* Vatican gallery, second room, No. 4, the Miracles of S. Nicolas of Bari, of his latest time and very remarkable;—two pieces belonging to this, and also the marvellous Annunciation from the sacristy of *k* S. Domenico, now in the Pinacoteca at Perugia, along with smaller things; and others elsewhere.

The larger easel pictures are far less satisfactory. For a general in- *i* stance, take the great Altar-piece in the Uffizii, first passage, No. 17, with double painted sidewings, in which the small angels round the Madonna of life size are by far the best. It seems as if the painter in his large Altar-pieces could not overcome a pious stiffness, while in the Predellas, gable pictures, small side figures, etc., he was free and beautiful; moreover the effect is not good of the over-careful execution combined with the generally incomplete knowledge of the human figure. The great Descent from the Cross in the Academy at Flo- *j* rence (Quadri grandi, No. 34), appears constrained, perhaps, precisely on account of the amount of expression which is crowded into it: the body is well modelled, the sinking down of it happily given, the picture on the whole the best among the large ones. The Altar-piece in S. Domenico at Cortona *k* (behind, to the right) is also among the best. We may likewise mention the Altar-piece in S. Domenico *l* at Fiesole (the background painted over by *Lorenzo di Credi*); the Predellas, the delight of Vasari, now in *m* the National Gallery in London. An Annunciation in the Gesù at *n* Cortona. Two Madonnas in the Academy at Florence: (Quadri an- *o* tichi, No. 19 and No. 22.) Two graceful angels in the Turin Gal- *p* lery, No. 553.

The imperfections above named were lost sight of in fresco, which required a certain moderation in the means of representation employed, and did not distress the artist with the idea of being obliged to paint a picture which should be the object of adoration. The wall pictures preserved in S. Domenico *q* at Fiesole apparently belong to the earlier works. In the ancient chapter house (now a greenhouse) there is a very beautiful and expressive Christ Crucified, with the Virgin and John, life size, in very good preservation;—in a dwelling-room (entrance through the door No. 4, to the right, next the church) a Madonna between Saints (painted over).

A perfectly unique effect is produced by the paintings with which Fiesole decorated the Dominican convent of S. Marco at Florence, *r* his abode during many years,

Here he is at home; he can give expression to his ideas fresh as the spirit moves him; in the modest passages of the cloisters, in the small cells of specially distinguished members of the order; and therefore one seems to feel the inspiration more clearly in the frescos of the cells than in the Altar-pieces of the master. Seven cells, all in the upper story, were opened to me, and I may say that the wall paintings on them, as a whole, approach the highest possible expression of what they attempt, in spite of the stiffness and limitation imposed by Fiesole's form of art. (Christ in Limbo; a Sermon on the Mount; the Temptation in the Desert; Christ on the Cross, with his Disciples and the weeping S. Dominic; another Christ crucified, with the Disciples; the Marys at the Tomb; the Coronation of the Virgin; and the Adoration of the Kings, a late and rich work, which perhaps shows rivalry with Masaccio.) The superabundant richness in these most beautiful and naïve heads is united with a spirit and depth in the conception of the events belonging only to the greatest masters. Since 1867 the convent has been transformed into the "Museo Fiorentino di S. Marco," and there exists a project, by no means desirable, of placing there a complete museum of the works of Fiesole and Fra Bartolommeo. There are in the cells, besides those above mentioned, eighteen smaller pictures; in the passages, the *a* Christ Crucified with S. Dominic, nearly corresponding to the picture in the further gallery; the greeting of the Angels, one of the most beautiful of this subject, and a Madonna enthroned.

How Fiesole painted for more public devotion is seen in the frescos of the further gallery on the ground floor. These are five lunettes with pointed arches with half-length figures, among which the Christ with two Saints of the order is especially beautiful; (the motive of the Disciples at Emmaus is a poetical and characteristic ornament suitable for the Refuge for Pilgrims); farther on, Christ on the Cross with S. Dominic, life-size; lastly, the famous fresco of the *b* chapter-house adjoining; the Christ Crucified with the two thieves, his disciples and SS. Cosmas, Damian, Laurence, Mark, John the Baptist, Dominic, Ambrose, Augustine, Jerome, Francis, Benedict, Bernard, Bernardino of Siena, Romuald, Peter Martyr, and Thomas Aquinas. It is a mournful lament of the whole Church, here assembled at the foot of the Cross in the persons of its great teachers and founders of orders. As long as painting exists, these figures will be admired for the unequalled intensity of the expression; the contrasts of devotion, of grief, of convulsed feeling and calm inward meditation (in S. Benedict, who overlooks the group of the rest of the founders like a father), have never been more finely combined for general effect than here.

It is a remarkable fact during these centuries never to be forgotten in the history of art, that several of the greatest artists produced most of their works and their best at a late period in life, at least after their 50th year. Lionardo was near this age when he painted his Last Supper at Milan; Giovanni Bellini's noblest pictures dated from after his 80th year. Titian and Michel Angelo both when old men produced their most wonderful things. There exists a well-known small engraving of the sixteenth century, representing an old man in a child's wheel-chair, with the inscription, "Anchora imparo," I still learn. And this was no mere phrase. The indestructible vital power of these men was really

united with an equally continuous power of appropriation.

This was also in some degree the case with Fiesole; the quality in which he was so especially great, the deep, peaceful blessedness of the figures of holy personages is expressed in his later works with indescribable power and fulness, very different in this respect from Perugino, who became poor and conventional with years. Consider
a Fiesole's pyramidal-shaped group of the Prophets in the vault of the Chapel of the Madonna in the Cathedral of Orvieto, and ask whether any work of art on earth, Raphael not excepted, could so represent silent holy adoration. (The judge of the world on the wall behind has indeed been taken from the Last Judgment in the Campo Santo, without equalling the original.) Still later, after his 60th year (1447), he
b painted the Chapel of Nicolas V. in the Vatican* and the four Evangelists on the vaulted roof, and one or more of the teachers of the Church, as, for instance, S. Bonaventura, still appear quite in harmony with these celestial forms. And not only did he develop with increasing power in his own special line, but also he kept his mind open to the advance of other contemporaries. The legends of S. Stephen and S. Laurence in the last-named chapel prove that the now elderly man strove with all his strength to keep up to whatever Masaccio and others had gained in the meantime, as far as was consistent with his own tendency. The graceful narrative manner of these frescos show touches of real life and an external truth of colouring superior to any earlier works of the master. Violent actions, even merely long strides, never succeed with him; but we find ample compensation for this in such figures as that of the young woman who listens with rapt devotion to the preaching of S. Stephen, and only holds her restless child with her hand to keep it still. If one goes through this work scene by scene, one will find in it a treasure of beautiful, lively touches of this kind. Independently of this, it is quite beyond price as a complete whole preserved nearly entire from the time of the great period of early art.

Fiesole lies buried at Rome in S. c
Maria sopra Minerva. Perhaps they wished to do him honour when in our own time they painted the vaulted roof of this church in his manner. There too again are to be seen apostles and teachers of the church on a blueground starred with gold. But he would not have approved them, though he might have been grateful for the good intention.

A contemporary and brother monk of Fiesole, *Don Lorenzo*, the Camaldole friar, entered on the same line, but stopped at the first outset. We may believe that his very rare works cost him great labour and thought. In the Annunciation in the S. Trinità at d
Florence (fourth chapel on the right) he finds his reward; the quiet grace and the thoughtful character of the two happily-placed figures has given a sort of typical value to the picture, and caused a desire for numerous copies. The Adoration of the Kings (Uffizii, e
No. 20) is also excellent in arrangement, and likewise remarkable as one of the latest pictures in which the drapery of the Gothic style is given in its full sweep. His principal work, a Coronation of the Virgin, of 1413, from the Badia of f

* The designs of the four divisions of the vault in the southern part of the chapel are by Fiesole, as we now know from documents; only the Prophets and Fathers, however, are executed by his hand, while *Luca Signorelli* painted the two other parts after Fiesole's sketches.

Cerreto, is still (since 1867) in the magazine of the Uffizii. A triptych *a* at Monte Oliveto, at Florence (Sacristy), a more feeble Annunciation *b* in the Academy, Qu. Grandi, No. 30, and several others in the collection there. A beautiful Madonna, with Saints, in the Collegiata at Empoli. *c*

CHAPTER V.—PAINTING OF THE FIFTEENTH CENTURY.

"THE RENAISSANCE."

CHARACTER OF THE RENAISSANCE.

In the beginning of the fifteenth century a new spirit entered into painting of the west. Though still employed in the service of the Church, principles were henceforward developed quite unconnected with the programme given simply by the church. A work of art now gives more than is required by the church; over and above the religious associations, it presents a copy of the real world; the artist is absorbed in the examination and the representation of the outward appearance of things, and by degrees learns to express all the various manifestations of the human form as well as of its surroundings (realism). Instead of general types of face, we have individuals; the traditional system of expression, of gestures and draperies, is replaced by the endless variety of real life, which has a special expression for each occasion. Simple beauty, which hitherto has been sought for and often found, as the highest attribute of the Saints, now gives place to the distinctness and fulness in detail which is the principal idea of modern art; and wherever it does appear, it is a *different* and sensuous beauty, which must not be stinted of its share in the real and earthly, because else it would find no place in the modern world of art.

In this sense a work of art gives less than the church requires or might require. The religious impression claims absolute supremacy, if it is to be successful. And this for a simple reason, which is not always openly acknowledged: this impression is essentially negative in its character, and consists in excluding everything that recalls profane relations in life; if these are carefully and on principle introduced into art, as now becomes the case, the picture will no longer appear to be a religious picture. Consider how few are the means by which art can appeal directly to devotional feeling; it can render in heads and in gestures a sublime calm and mildness; self-abandonment and longing, humility and grief,—all expressions of what is universally human and not limited to the Christian world of feeling, but which certainly excite Christian devotional feeling in a Christian disposition of mind, as long as this is not disturbed by the accessories, as long as only what is absolutely essential is given of the so to speak neutral parts of the human form, which are incapable of that expression and of the outward surroundings. For this effect the general solemnity of the drapery is very important which, precisely by its contrast with the costume of the time, by its want of definiteness in the materials (which do not distinguish silk from velvet), and still more by a secret association of ideas, which we cannot pursue further, helps to strengthen the im-

pression of something beyond what is temporal and earthly.

Now, on the other hand, begins an enthusiastic study of the nude, and, in general, of the human figure and its action; in the flow of the garments also they seek to give the character of the individual and of the given moment; actual materials are represented, in easel pictures especially, with inimitable delicacy: the richest possible variety of colours and the picturesque contrasts of the personages acting become the essential principle, so that apart from the religious even the dramatic impression suffers from superabundance. Lastly, quite a new feeling for space grows up; whereas the painters of the fourteenth century filled up given wall surfaces as much as possible with human figures, now the action, the thing happening, is properly developed on large surfaces, so that nearness and distance, motion backwards and forwards, may serve as essential means of illustration; and instead of simply indicating the localities, as far as was necessary to be intelligible, we now find a real landscape and a real architecture given more or less in perspective.

This attention to individual forms could not fail before long to be followed by the division of painting into different kinds: accordingly, profane painting, chiefly taking its subjects from mythology, allegory, and ancient history, shortly assumes an important position.

In the north this great transition is marked by the immortal brothers Van Eyck, who cast their solitary shining light far over the century over all German, French, and Spanish art. They extended the scope of painting to such an extent that their successors could not keep pace with them, and contented themselves with a much narrower circle of forms. Not for nearly a hundred years after them did portraiture, genre pictures, and landscape in the north again reach the point where the Van Eycks had left them, and then continue to advance by their own strength. No single painter for several generations, north of the Alps, not even their best Flemish disciples, understood the human form even approximately so well as they, or handled it in so living a manner; a sort of paralysis seems to have fallen on them; and when, too late, appeared Durer, Metsys, and Holbein, they had first to throw off the burden of a mass of worn-out forms, the product of the fifteenth century.

Art in the south early adopted what was harmonious with it in the widely known works of the great Flemings; no Italian school (with the exception of a few Neapolitan masters) was essentially affected by them, but neither did any remain entirely uninfluenced by them. The treatment of materials in drapery and ornaments, but especially of landscape, shows much of the Flemish manner; still more important was the oil-painting, confessedly learnt from the Flemings, that is, the new treatment of colours and varnishes, which rendered possible a transparency and depth of tone hitherto unthought of, and a most enviable durability.

The influence of antique sculpture is often regarded as an essential advantage possessed by Italian painting over that of the north. But the evidence of our eyes shows us that every advance was gained from nature, and with infinite effort, which was not the case in the north. This is distinctly seen in the Paduan school, which alone of all the schools chiefly occupied itself with the antique, and yet, as we shall see, hardly adopted from it anything beyond the ornamenta-

tion. It was not natural to an art striving onward with such vast powers, to accept its ideal from without; it must itself discover the beautiful, which was to become its own.

It possessed, as an original gift from heaven, the tact to follow out external reality not into every detail, but only so far that the higher poetic truth might not suffer from it. Where it is too rich in details, it is not in the prosaic accidents of external life, but in architecture and decoration, and in beautiful draperies that it is superabundant. The impression, therefore, is not of weariness, but of splendour. Few give the essential parts grandly and nobly; many lose themselves in fancifulness, which is the general tendency of the fifteenth century, yet the general grandeur of the forms gives to their fancies a tasteful and even pleasing character.

FLORENCE.—FRESCOS

The great advance of the new period, like that formerly made by the school of Giotto, would have been impossible if painters had been restricted to devotional and to easel pictures. Florence, again, is the point whence the new light of a grand historical school of painting streams forth, covering the walls of churches, cloisters, and town halls with frescos.* No other school can claim equal merit with this; the Lombard remained confined within the narrow circle of ideas of miraculous pictures and pictures of the Passion; the Venetian was never really at home in fresco, and long confined itself to altar pictures and mosaics; if we count the great Andrea Mantegna as a Venetian, he, in his wall-paintings, (to their detriment) went beyond pure-fresco, the really solid treatment of which is a special merit of the Florentines. Rome depended almost entirely on foreign artists; Perugia drew her inspirations first from Florence and Siena, and at her highest point did but little for the dramatic historical element. Naples does not enter into the consideration. Tuscany alone presents a grand style of historical painting, carried on in healthy uninterrupted development, always exercising an indirect influence on easel-painting, which else would prematurely have degenerated into over-refined prettiness.

With the exception of the addition of profane painting, the subjects remained the same; the calm symmetrical Holy Family, the histories of the Bible, and the legends of the Saints, and, lastly, the picture intended for private devotion. Only they are all changed in character. Of the single figures, the Christ at the age of manhood preserves most of the traditional type; the Christ crucified sometimes is very noble and refined in form, and has an expression which the schools of the seventeenth century vainly endeavour to surpass in depth. The greatest change is in the Madonna; she does, indeed, in some solemn representations remain the Queen of Heaven, but otherwise becomes the tender or calmly rejoicing mother, and replaces her antique ideal costume by the bodice and hood of the Italian renaissance; the family picture is completed by giving the lively, even restless Child-Christ his long wished-for playfellow in the little John. In this earthly interpretation of life the foster-father Joseph for the first time finds his right place; a domestic yet not vulgar tone begins to prevail in all the scenes hitherto

* Till Giotto's time, according to the present view, they only painted in tempera on the walls; after Giotto, they painted in fresco, and painted over al secco; not till the end of the fourteenth century did fresco painting proper begin in the special sense.

so solemn: the Annunciation, the Visitation, the Adoration of the Shepherds, the Birth of the Virgin, the Birth of John, etc. Undoubtedly the story was brought nearer and more present to the beholder; whether devotional feeling gained or lost by it, is another question. The celestial region also is filled with expressive individual heads and figures, beginning with God the Father, in a robe bordered with fur; the crowd of the blessed and the angels are no longer employed to give general effect to the grand symmetrical glory of the whole, but each figure is interesting in itself. The grown up angels (often quite Florentine in costume) are now divided from the troops of little naked winged children (Putti), who enliven the works of art of this period, as companions of the Child-Christ, as singers and musicians, and useful filling up and decorative figures.

It was the highest joy of Italian art to take from nature some speaking action, some passing event full of life, and express it in a beautiful manner; she aimed precisely at what the northerners avoided. There is as yet but little investigation of the anatomy of the human form; but the constant untiring contemplation of daily actions enlightened the artists as to the reason of every motion and every expression; the study of the nude, and of perspective, which had to be created out of nothing, did the rest.

Thus arose a school of painting no longer restricted to suggestions and indications, but capable of representing any kind of action, any sensuous form, or intellectual emotion.

MASACCIO.

In Florence this great innovation is connected with the name of *Masaccio* (1401-1428), under the influence of Ghiberti, Donatello, and Brunellesco, who represented the new principle in sculpture; he introduced it into painting, where the real victory was won. Since light has been thrown on the facts of Masaccio's life, (he died in the poorest circumstances at the age of twenty-seven), it will be difficult to ascribe to him with Vasari, the frescos in S. Clemente at Rome *a* (chapel on the right of the side entrance), the Crucifixion, Legend of S. Catherine and an unknown person, which he must have executed between the age of sixteen and eighteen. In spite of being much over painted, they show some signs of the qualities in which Masaccio surpassed the disciples of Giotto; in some of the better preserved heads, there is life and character. Perhaps they may be the work of *Masolino da Panicale*, who, according to the statement of Vasari, very credible in this case, was the teacher of Masaccio, and by whom wall-paintings, signed, are preserved in the church (Collegiata), and in the *b* baptistery at Castiglione d'Olona, near Varese.*

Masaccio's genius first comes out fully in the Carmine at Florence *c* (Brancacci chapel, at the end of the right transept), where he continued the series of frescos begun by Masolino. As Masolino's Eve in the Fall of Man is one of the first really beautiful nude female

* The name is only found under the late Giottesque pictures of the roof of the church, which, it may be presumed, were made soon after the completion of the building, in 1428; the wall pictures, legends of S. Laurence and S. Stephen, appear to be by another hand; the paintings of the Baptistery (1435), the History of John the Baptist, resemble the frescos of S. Clemente. After studying these interesting frescos, one must decide for oneself whether, with Crowe and Cavalcaselle, we shall refuse to ascribe to Masolino the authorship of the pictures given to him in the Brancacci chapel, the Healing the Sick, the Raising of Tabitha, and the Fall of Man, above, on the right hand.

figures of modern art, so in Masaccio's Baptism of Peter, we see the first really life-like action of male figures; the two nude figures in motion (in the Expulsion from Paradise) are also perfect in treatment of lines. The remaining pictures also are enriched by an amount of free and noble traits hitherto quite unknown in art. Giotto and his school were fond of enlivening their dramatic scenes with numerous and sympathising spectators; but now Masaccio introduces the whole of contemporary Florence into the midst of the story as actors or spectators (Raising of the King's Son, part of which is the work of *Filippino Lippi*): he divides and combines the scenes, groups, and persons no longer according to architectonic laws, but for pictorial effect, and with a naturalistic representation of the localities (Finding the Penny in the Fish's mouth; Healing the Cripples; the Giving Alms). But in his great success as to pictorial effect Masaccio did not overlook the principal *object*; his chief character, the Apostle Peter, is always represented with a dignity and force, and his attitude and movements rendered in a manner only possible to a really great historical painter. None but a great artist fully takes in the single idea of the whole action; all his followers up to Lionardo revel in their possession of vast new opportunities in art; Masaccio alone knows how to be moderate, and thus attains the impression of a harmonious whole. How simply has he given the drapery which combines the highest nobleness of style with the most life-like flow. He does not court the difficulties of modelling and foreshortening; but where they meet him, he masters them completely. (Best light, afternoon at four o'clock.) In the parts completed by *Filippino*, very easily to be recognised, the exceedingly beautiful composition is due apparently to Masaccio's design.

The simple grand picture of S. Anna with Mary and the Child, in the Academy at Florence (Quadri grandi, No. 34), clearly shows the realistic painter developed out of the ideal idealising school. *a* The remains of a fresco painting of the Trinity, much injured, now on the right of the entrance porch in S. Maria Novella. *b* The heads ascribed to Masaccio in the Uffizii are not his.

The lunettes in the little church of S. Martino (Fraternity de' Buonomini) at Florence, are justly regarded as the work of an excellent scholar of Masaccio: they give a grand richness of life without the overladen and quaint character of the later Florentines of the fifteenth century. *c* I cannot look on them as youthful works of Filippino Lippi, as there is in them no reminiscence of his master Sandro. Crowe and Cavalcaselle assign them a later date, and consider them as works of the school of Filippino.

FILIPPO LIPPI.

The advance made by Masaccio is carried still further by *Fra Filippo Lippi* (1412?—1469), under the guidance of a less high and severe mind but a rich and playful fancy. He lets himself go, but not through laziness, but rather in audacious experiments in what may be allowed to art. With what freedom and openness he reveals to us in the figures with which he fills up his scenes, the deepest nature of those whom he conceived, with what feeling he represents — the first to do so — the sensuous loveliness and exuberant, even wild, playfulness of youth! He is the first who heartily enjoyed the fulness of life, even in its chance manifestations.

His greatest works in fresco, the histories of John the Baptist and

S. Stephen in the choir of the
[a] Cathedral of Prato (best light 10-12; in winter almost invisible, on account of the low roof of the choir—a sort of temporary between-deck roof of planks, only used in the winter months), would already have made an epoch in art through their method and their colouring. The scenes are not all loftily conceived; the artist has too much that is new to say in all possible relations for the deeper purpose not to suffer under the crowd of often beautiful, purely pictorial ideas. None of his predecessors express attitude and motion so beautifully as he does in his grand and lifelike draperies, several of which (*e.g.*, in the Lamentation over the body of Stephen) hardly find an equal before the time of Raphael. In the four Evangelists in the segments of the ceiling, Filippo did not adhere to the symmetrical arrangement; Fiesole's Evangelists, for instance, on the ceiling of the Chapel of Nicolas V., will always be preferred.

Towards the end of his life, Filippo painted the apse of the
[b] choir of the Cathedral of Spoleto. This Coronation of the Virgin is one of the first semi-dome pictures that is arranged with freedom; yet the severe symmetry of the earlier style is still felt agreeably. The Virgin and Child are not equal in earnestness to the Giottesques; but there is compensation in the lifelike expression of accessory groups. Of the three lower pictures in the hemicycle the Death of the Virgin is very impressive, though the result is reached by quite different methods from those employed by the Giottesques. (*Fra Diamante* took part in both the great works in fresco.)

In his easel pictures the predominant sentiment is that of pleasure in natural beauty, healthy and playful youth; the Madonna a figure out of Florentine domestic life, the child Christ always very beautifully formed. [Remark the peculiar form of the head often resembling that of a bull, which gives a stubborn look to many of his figures, often even to those of the child-Christ. —Mr.]. At Prato, in the Refectory [c] of S. Domenico, a Birth of Christ, with S. Michael and S. Thomas Aquinas;—in the Pinacoteca of the [d] Palazzo del Commune, a Madonna della Cintola, a poor feeble Madonna, and a Predella. At Florence, in the Academy (Quadri [e] grandi, No. 49), a beautiful Madonna with four Saints, all under an architectural building, the most beautiful of his easel pictures in the drapery;—there also (Quadri grandi, No. 41) the large Coronation of the Virgin—late, as is shown by his own portrait as an old man, and the low toned, but quite clear, colouring; it gives an impression of over-fulness, because the subject, a Glory, is represented in a definite earthly spot; but along with this it is also rich in essentially new life; also the beautiful Predella, Uffizii, No. 1307; two [f] angels lift towards the Madonna the child that longs for her; she lingers praying [there also, No. 1167, the wonderful head of an old man, ascribed to Masaccio, fresco. —Mr.]. Pal. Pitti, No. 338, large circular picture of the Madonna [g] seated (half length); behind, the Birth of the Baptist and the Visitation, a subject which naturally led to the union of the incidents formerly divided into separate scenes by gold lines in one picture, converting the family altar into a family picture. San Lorenzo, in a [h] chapel of the left transept, a fine Annunciation of the Virgin (damaged). Pal. Corsini, several [i] pictures.

SANDRO BOTTICELLI.

Sandro Botticelli (1447—1510)

the pupil of Filippo, never thoroughly accomplished what he intended. He loved to express life and emotion sometimes in even vehement movement, and often painted with a degree of hurry that was really awkward. He strove after an ideal beauty, but remained chained to a type of head, always recurring and recognisable from afar, which he reproduced occasionally in a most lovely manner, but which often was rude and lifeless. (It is not the head of the Bella Simonetta, if the doubtful profile picture in the Pal. Pitti, Sala di Prometeo, No. 353, really represents this maiden.) *a* Sandro is one of the first of the Florentines who showed a constant attachment to profane mythological and allegorical subjects, painted according to the feeling of the Renaissance.*

His most beautiful work is one of the two circular pictures (Madonnas with Angels) in the Uffizii (No. 25),† with wonderful angels' heads, a real jewel in execution; there also is his best composed historical picture, an Adoration of the Kings (No. 1286), which rivals in its noble motives of drapery the best works of his master, an interesting parallel with Flemish pictures of the same subject; then two little Stories of Judith (Nos. 1231 & 36) and the well-known, so often painted Allegory of Apelles of Calumny (No. 1288), subjects whose grand and ideal significance was not adequately expressed by his here strangely mannered realism; also "Strength," No. 1299, is not a happy conception; but at last came the Venus floating on a shell on the ocean (No. 39); for this Sandro studied and produced not only a really beautiful nude, but a most charming, fairylike impression, which unconsciously takes the place of the mythological one. In the Academy (Quadri antichi, No. 24), the Garden of Venus, or whatever *c* the picture may be called; again realistically imperfect in the forms of the nude figures; also (in the large room, No. 47) a large Coronation of the Virgin with four Saints, in parts insignificant, and harsh in colour, and even rude; much better the Madonna with four Angels and six Saints (No. 52), one of the splendid large pictures in which the fifteenth century transforms the heavenly sphere into a real, earthly, but still solemn and dignified court; the angels not only lift up the curtain, but they also hang it carefully on the posts of the architectural edifice. Other works of his in P. Pitti, P. *d* Corsini, and elsewhere. In the Ognissanti, on the right S. Augus- *e* tine, counterpart to Ghirlandajo's Jerome. The battle-piece in the Turin Gallery is more in the style *f* of *Uccello*.

* Very remarkable symbolical compositions are found among his engravings for the edition of Dante of 1481.

† Perhaps only a repetition of the still more beautiful specimen in the possession of Count Alessandr

FILIPPINO LIPPI.

Filippino Lippi (145-? — 1504), son of Filippo and pupil of Sandro, whom he much excels in spirit, fancy, and feeling for beauty. How he naturally succeeded Sandro is best seen in the large Madonna enthroned with the four Saints, in the Uffizii, No. 1268 (1485). There *g* also, an Adoration of the Kings—full of figures (No. 1257), certainly inferior to the perhaps contemporary one by Lionardo, and not devoid of the faults of the later works of Filippino (too bright colouring, overcrowding, and heavy, puffed-out drapery,) but unusually beautiful in its expression of timid approach, of adoring devotion. The little S. Jerome sitting in the niche, named as "Filippo I," is

certainly by Filippino. His best
a easel picture, in the Badia, left of the door, S. Bernard visited by the Madonna and Angels, a work full of naive beauty, is certainly of an early date (1480); also early, the
b beautiful Altar-piece in S. Michele, at Lucca, first altar on the right; the Descent from the Cross, on the
c other hand, in the Academy at Florence (Qu. gr., No. 57), of which Perugino painted the lower group, as well as the Madonna
d with Saints in S. Domenico at Bologna (small chapel immediately to right of choir), dated 1501, belong to his later works, in which, with much that is beautiful, one misses the harmonious flow of inspiration. A few long, narrow pictures, with many small figures, such as that with the Death of
e Lucretia (P. Pitti, No. 388) and
f the story of Esther (P. Torrigiani, at Florence), are evidence of the manner of various contemporary Florentine artists, representing profane history in theatrical scenes full of figures. The splendid picture in S. Spirito (coming from the nave, the fifth altar of the right transept) is attributed also to
g Filippino's pupil, *Raffaellino del Garbo;* it is a Madonna with Saints and Donators under a porch with a beautiful view over a city; some of the heads have a melancholy grace, like the most beautiful pictures of Lorenzo di Credi. Probably by him the fine panel picture with
h four Saints in S. Felice in Piazza. [In S. Teodoro, at Genoa, a large
i Altar-piece of 1503; there also, in
j P. Balbi, a small Communion of S. Jerome, of which what is perhaps the original belongs to the Marchese Gino Capponi at Florence.
k In Venice (Pinacoteca Manfredini, in the Seminary of the Salute), two tender little pictures, Christ with the Magdalen, and the Woman of Samaria, there called D. Crespi.—Mr.]

The frescos of Filippino in the Carmine at Florence, which are
l probably the earliest, are also the best; they form a worthy and harmonious continuation to the work of Masaccio, whose composition he may be supposed to have followed. There are two groups easily to be recognised as his in the representation of the King's Son Raised from the Dead; also Peter and Paul before the Pro-consul (here the last head to the right is the portrait of the painter by himself, with which compare the portrait in the Uffizii, wrongly
m named Masaccio, in the collection of portrait painters); and Peter visited in the dungeon by Paul, and his deliverance by the angel. But also in the Miracles of the Apostles John and Philip, with which he decorated the Cappella Strozzi, in
n S. M. Novella (the first on the right of the choir), I can perceive nothing like any diminution in his artistic capacity, only that here he narrates more in his own manner than one of the great dramatic painters of the fifteenth century would have done. At the same time the faults are very obvious, such as overloaded and complicated composition, heavy, lumpy, wide spread out draperies and conventional heads, which, however, are outweighed by other incidents of the greatest beauty. There is a decided inferiority in the frescos in the Minerva at Rome (Cap. Carafa),
o in which he certainly attempted a subject no longer in harmony with the fifteenth century; the Glory of S. Thomas, as an allegorical ceremonial picture. A beautiful tabernacle at Prato, corner of the
p Strada di S. Margherita.

Parallel with Sandro and Filippino is *Cosimo Rosselli*, whose
q only fresco at Florence, in S. Ambrogio, in the chapel left of the choir, represents a procession with

a miraculous cup. The heads are beautiful and full of life, the composition overcrowded and somewhat wanting in dignity. In the entrance court of the Annunziata *a* at Florence, the Investiture of S. Filippo Benizzi. In S. M. Madda- *b* lena de' Pazzi (second chapel on the left), the Coronation of the Virgin, formerly ascribed to Fiesole, probably belongs to him. In general Cosimo worked on the inspiration of others, which, at this time of greater individual freedom, was no longer so allowable as it had been one hundred years earlier.

Piero di Cosimo was Rosselli's pupil, who, though he lived till 1521, and was later strongly influenced by Lionardo, yet still belongs in his style of conception to the fifteenth century. His best *c* picture, the Conception with six Saints (Uffizii, No. 1250), is remarkably solid in composition and character, really a model picture of the school. Of the four mythological long, narrow pictures there, Nos. 21, 28, 32, 1246, the last, Perseus and Andromeda, is exquisite in some of its details. [The want of proportion in some of his heavy, awkward figures is striking.—M.r.]

Paolo Uccello (born in 1397, died 1475) should here be intercalated as a precursor of Benozzo. The *d* paintings in the Chiostro verde of S. M. Novella, begun, whether by him or some one else, in the obsolete Giottesque style, were completed by him in two scenes (Flood, Sacrifice of Noah), which show a very cultivated realism in progress towards discoveries in perspective. The equestrian portrait painted *e* grey on grey, of the famous Captain Sir John Hawkwood (Acutus), in the Cathedral of Florence, is, like the fellow picture painted by Castagno (the military leader, Niccolò Mauruzzo da Tolentino), much restored, but better conceived than the latter, which represents only a stiff-legged cavalry soldier on a plough horse. Besides this, there is by Uccello a very lively battle *f* piece in the Uffizii (No. 29.)

BENOZZO GOZZOLI.

Benozzo Gozzoli (born 1420, died after 1497), a pupil of Fiesole, shows few traces of his master's spirit. In the Cathedral of Orvieto, *g* where he was Fiesole's assistant, he was not allowed to complete the unfinished work, and his first independent productions are found in the little Umbrian town of Montefalco (S. Francesco, chapel of the choir, the life of S. Francis, *h* 1452, and some wall pictures; S. Fortunato outside the town, *i* several paintings). The best things here are some graceful figures, apparently portraits, and genre touches. In 1463 he painted in the chapel of the P. Riccardi at *j* Florence (by lamplight) the procession of the Three Kings, which extends over three walls, and ends at the place for the altar—a wonderful work, full of individual beauty and tasteful splendour in the rich cavalcade moving through the fine woody landscape, with two fairy-like, graceful choirs of angels (reflected light moderately good at 2). Between 1463-1467 he completed the rich series of frescos in *k* the choir of S. Agostino at S. Gimignano, the Life of S. Agostino, the wall picture over the altar of S. Sebastian, in the same church, an easel picture in the choir of the Collegiata, and a *l* Crucifixion at Monte Oliveto, near *m* the town. A series of frescos, now fast disappearing, in S. Chiara, at *n* Castel-Fiorentino, appears to have been executed by pupils after his drawings. But in the Campo *o*

a Santo at Pisa, almost the whole of the northern wall (twenty-three pictures), containing the stories of the Old Testament, painted 1469-85, is his work. Benozzo shows complete enjoyment of the simple, beautiful motives of life in themselves; his chief aim is to represent figures in repose, or carrying, stooping, running, falling, often of great beauty and youthful charm, with the full force of the action of the moment; on the other hand, the story itself interests him comparatively but little. The spectator feels the charm of this new species of life-pictures, and desires nothing beyond this endlessly rich variety. Benozzo lavishes ornament on his architectural buildings, gardens, landscapes, with fabulous splendour; here, too, he is an enthusiastic discoverer of new subjects for representation. The two bad paintings on the west wall, ascribed to *Rondinossi*, 1666, are evidently overpainted compositions of Benozzo.

His easel pictures give no idea of his excellence. There are *b* several in the Academy at Pisa; a *c* Madonna della Cintola is in the Lateran at Rome.*

Alessio Baldovinetti is the painter *d* of the Adoration of the Shepherds, *e* in the entrance Court of the Annunziata at Florence; of a Madonna *f* della Cintola over the doors of the sacristry of S. Niccolo; of an easel picture of a Madonna enthroned, *g* Uffizii (No. 31). The remains of *h* frescos in the C. Alvaro in S. Miniato are probably his. A careful, not unintelligent realist, chiefly known as the master of

DOMENICO GHIRLANDAJO.

Domenico Ghirlandajo (1449-1498), the greatest of this series. He opposes the realism which threatens to lose itself in following out its own principles in the name of the permanent principles of art. He, too, feels the charms of living beauty, and is fully capable of reproducing it, but he makes this subordinate to the lofty serious character of the holy personages, and the higher meaning of the moment represented. The beautiful figures taken from living personages, collected in excellently arranged groups, introduced as spectators of the incidents, take part in the noble and grand conception of the whole. Of all his predecessors, Filippo Lippi, especially in his paintings in the Cathe- *i* dral of Prato, seems to have most impressed Ghirlandajo; and although he has not equalled him in the light and noble flow of the drapery, nor rivalled either him or some others in the representation of various materials, or the harmony of colour, yet he surpasses them all, both in the lines of the composition and in the technical execution of the fresco.

In the Ognissanti will be seen on the left his fresco of S. Jerome *j* (1480), in which he follows the Flemish method in the description of the place and the accessories; in the Refectory his Last Supper, of which the arrangement is still the antique Giottesque. In the Refectory of S. Marco is a repeti- *k* tion, not so good. The wall-pictures of the Chapel of S. Fina, in *l* the Collegiata of the little town, so rich in treasures of art, of S. Gimignano, are attractive and decoratively very beautiful works. Of the year 1485 are the frescos of the C. Sassetti in S. Trinità (the farthest *m*

* Here should be classed the frescos of *Lorenzo di Viterbo* in a chapel of S. Maria della Verità, in that place; a Marriage of the Virgin, very rich in figures, of the year 1469. [In the cathedral, in the sacristy, is a beautiful picture of the Madonna robed in white, with four saints, certainly by him.—Mr.] By the same artist are the weak legendary pictures, showing the influence of Piero della Francesca, in S. Francesco at Montefalco. Cr. and C.

back in the right transept), representing the Legend of S. Francis, already a mature master-piece. (Best light, 9 A.M.) Lastly, the
a frescos* in the Choirs of S. Maria Novella (1490) with the life of the Virgin, the Baptist, and other saints. The most striking thing here is not any remarkable dramatic motive, but the dignified, loftily impressive picture of life, which we know to be the glorification of actual life in Florence. These graceful, noble, and powerful creations elevate us the more in that they approach us so nearly.†

Among the easel pictures in
b Florence must be named the Adoration of the Kings at the back of the Choir in the Church of the Innocenti [1488; inferior to the circular picture in the Uffizii; the execution somewhat wanting in charm, and indeed, in general, Ghirlandajo's easel pictures are not equal in beauty to his wall paint-
c ings.—Mr.]; then, in the Academy, the Madonna with four Saints, Quadri Antichi, No. 17, and the splendid Adoration of the Shepherds (1485), Quadri gr. No. 50, a master-piece of the time in grace of form and beautiful and happy arrangement. Two pic-
d tures in the Uffizii, the brilliant Madonna enthroned (No. 1295), and the circular picture of an Adoration of the Kings (No.
e 1297);—one in the P. Corsini.—In
f the Sacristy of the Cathedral of Lucca, an (early) Madonna with four Saints.—[A Christ in glory
g with Saints, formerly in the Badia at Volterra, now in S. Francesco in the same town (Crowe and C.).—A very important easel picture in the
h town-hall of Rimini in excellent preservation.—I consider the beau-
i tiful altar-piece in S. Spirito, Florence, as a youthful work of Ghirlandajo, the Trinity with S. Mary Magdalene and S. Catherine (Transept on the left, fourth altar.) Mr.]

Domenico's brothers, *Davide* and *Benedetto*, have left no independent works of any name; his brother-in-law, *Bastiano Mainardi* (p. 25), has some frescos at S. Gimignano. His
j pupil, *Francesco Granacci*, painted, among other things, an Assumption of the Virgin with four Saints,
k Academy, Qu. gr., No. 75; and in the Uffizii, No. 1280, a Madonna
l reaching down the girdle to S. Thomas, good pictures without any very special character.

CASTAGNO—POLLAJUOLO.

Along with these great efforts to depict a high and beautiful life in a realistic spirit, there arose also an exaggerated attempt to represent character. *Andrea del Castagno's* pictures (middle of the fifteenth century) are like painted Donatellos, only with less sense of proportion, and at times full of coarse swagger. (Academy; S.
i Croce, after the fifth altar on the right, figures in fresco of S. Francis and John the Baptist; Cathedral,
j comp. p. 64*e*). [His important fresco of heroic male and female figures, poets, heroes, sibyls, etc., formerly in Casa Pandolfini, at Legnaia, now transferred on to canvas in the Museo Nazionale (Bargello), at Florence. A Last Supper, in fresco, in the ex-Convent of St. Apollonia, now a military uniform magazine, realistic and grandin character.—Bode.]

Antonio and *Pietro Pollajuolo* at least combine similar clearness with splendid execution. (Uffizii: Prudentia, No. 1306; small combats of Hercules, No. 1153; an altar-piece with SS. James, Eus-

* They are always badly lighted. The tolerably good moments, both before and after noon, depend on the position of the sun, according to the seasons of the year.

† Is it possible that the fresco of a Pietà, with John and Magdalen, in a corner of the town wall by the Arno, near the Porta S. Frediano, can be by Domenico? In spite of decay and restoration it is still a grand work.

tace, and Vicentius, No. 1301; Pal. Pitti, a S. Sebastian, No. 384; Pietro's Coronation of the Virgin, in the Choir of the Collegiata at S. Gimignano [1483], is not important. Antonio's masterpiece of the Martyrdom of S. Sebastian, from the Annunziata, is now in the National Gallery in London.) [A set of thirty pieces of tapestry, after the compositions of the Pollajuoli, in the treasury of the Battistero. Here should be mentioned: *Domenico Veneziano*, Castagno's partner in S. Maria Nuova, whose only existing picture, formerly in S. Lucia de Bardi, Madonna with four Saints, is now in the Uffizii, No. 1305. *Pesellino*, a link between the realism of the masters just mentioned, and the charm of Lippo Lippi's juvenile features, is a master of the rich compositions made for wedding chests, as in the Palazzo Torrigiani, with gay and lively scenes in small figures.—Bode.]

ANDREA VERROCCHIO.

Andrea Verrocchio also, the teacher of Lionardo, in almost the only picture by him now existing, the Baptism of Christ, in the Academy, No. 43, has fallen into really poverty-stricken forms and characters, only he finishes them most carefully: his modelling is conscientious, and endeavours to sound all the secrets of anatomy as well as chiaroscuro; but with all this it is remarkable how lifeless the drapery still remains. The angel painted in by Lionardo shows a sweeter type of head, which, indeed, was not unfamiliar to Verrochio as a worker in bronze.

LORENZO DI CREDI.

Lorenzo di Credi must here be mentioned among Verrocchio's pupils, though ultimately he fell under the influence of his greater fellow-pupil. His earnest endeavour to master a correct representation of objects in perspective was, however, first excited by his teacher. Every one of his pictures aims at accomplishing this in a different way: he tries it with the highest light, and the most delicate transitions, as well as with deep shadows. His male characters have, as, for instance, in the beautiful picture of the Madonna with two Saints (Cathedral of Pistoja, chapel near the choir on the left), the nervous uneasy expression of the Baptism of Christ by Verrocchio; in a less degree also the similar picture in the Museum of Naples, which there is called a Ghirlandajo. On the other hand, in his Madonnas, sometimes (not always!), and also in the child, we find the most delicate feeling for beauty, so that they must everywhere be regarded as treasures of art (Academy of Florence; Uffizii; Galeria Borghese at Rome, and elsewhere). His only large composition, an Adoration of the Child (Academy of Florence, Qu. gr., No. 51), shows in a remarkable way how a persevering artist, even without the highest gifts, could at that time produce most excellent things, because his sense of grace in form and expression was as yet unbiassed by fixed theories and types; because that period did not yet aim at the pathetic and emotional, in which those who are only moderately gifted must fail; because, lastly, the essential realistic impulse of the time is a safeguard against what is tedious, that is to say, commonplace and conventional. In the picture above named there is something of the superfluous sentiment so prominent in the Perugineque school (see the youth with the lamb), only that one forgets this as well as the slightly artificial arrangement of the group in the enchanting beauty of most of the

figures. The small pictures with
a biblical scenes in the Uffizii (Scuola Toscana, first room) give no idea of Lorenzo's artistic capability. (Can the Madonna with two Saints in S. Spirito, at the back of the choir,
b the last altar on the right, be by him—it is put down School of Sandro?) [It is too weak for him;
c his masterpieces are: a Madonna between Saints, in the Cathedral at Pistoja, one of the most per-
d fect; in S. Domenico, at Fiesole, the Baptism of Christ, very good;
e Pal. Colonna, Rome, a charming little picture, from which Raphael might have borrowed the idea of his Madonna with the pink.—Mr.]

LUCA SIGNORELLI.

Unattached to this series stands the great *Luca da Cortona*, properly *Signorelli* (1441—1523). He was a pupil of Piero della Francesca (who will appear in the Paduan school), but he had received his strongest impressions from Florence. The equal of Ghirlandajo in the grandeur of his conception of actions and personages, he is nevertheless less selective in his individual forms, and occasionally produces very coarse things; on the other hand, the strong feeling for the nude is first seen in him as an essential point in the representation, even in the choice of subjects. In this sense he is the most immediate predecessor of Michelangelo.

f His frescos in the Convent of Monte Oliveto (south of Siena), scenes from the life of S. Benedict, eight frescos on the west wall, are especially interesting on account of particular powerful traits, which distinctly recall Lionardo; the "Early German," in Signorelli, comes out in the characteristic figures of the warriors, while along with this there are also other youthful forms of truly Rafaelesque beauty. But his great work is the fresco series in the Chapel of the *g* Madonna, in the Cathedral of Orvieto (after 1499), which, together with those of Fiesole (from whose design Signorelli painted on the south side of the vaulted roof the Apostles and Angels, with the signs of the Passion), form a cycle of subjects belonging to the Last Judgment, Antichrist, the Resurrection of the Dead, Hell, and Paradise; below, as a decoration, on a breast high skirting, are represented the poets both of classical and biblical antiquity in circular pictures, surrounded by numerous allegorical, mythological and decorative paintings in monochrome. Though very far from being the most adequate or the most striking and real representation of these subjects, "Paradise" and "Hell" are historically most valuable as being the first really grand expression of the delight of having mastered the creation of nude form. This is here set before us, not ideally conceived, but in the fulness of youthful heroic strength, with most energetic modelling and colour.

Among his easel pictures the finest is the one in the Cathedral of *h* Perugia (side chapel in the right transept), the Madonna enthroned with four Saints, and an angel playing the lute; in that place a real relief to the eye that has been satiated with Perugino's sweet ecstacies. The very interesting pictures at Cortona are unfortu- *i* nately hung, for the most part, in an extremely unfavourable light. Three powerful pictures adorn the choir of the Cathedral; the famous Institution of the Communion: Luca boldly abandoned the conventional mode of representation,* removed the table and allowed us to see Christ moving among the group

* *Justus van Gent* however had given a previous example of this arrangement in his Last Supper at Urbino. See below, p. 99 *a*.

of his disciples, all in perfect action; the Descent from the Cross, with a great number of most beautiful heads, especially females, regular oval, with almost Greek profiles: the power of colouring and chiaroscuro remind us of Seb. del Piombo; the Conversion of Thomas is the least important; in the Sacristy is a Lunette with a beautiful Madonna, almost of the type of Lionardo. In the Gesù, opposite the *a* Cathedral, is a (late) Adoration of the Shepherds; and the fellow to it a Miraculous Conception, more probably by his nephew Francesco. *b* [In the Compania di S. Niccolo a panel painted on both sides: the dead body of Christ at the tomb supported by angels, and a Madonna between S. Peter and Paul. B.]—In *c* S. Domenico, third altar, right, a Madonna with Saints, 1515.—In S. *d* Domenico, at Siena, an Adoration of the Child, said to be begun by *Matteo di Giovanni* (last altar to the right in the nave), might be a sweet youthful work of Luca.—In the *e* Academy of Siena, the Escape from the Burning of Troy, and the Ransom of Prisoners, the latter an excellent composition of nude figures. *f* —At Florence the Academy contains (Qu. gr., No. 54) a large very much mannered picture of his later years, a Madonna with two archangels *g* and two saints.—In P. Corsini are several works of his.—In the Uffizii, *h* lastly, two remarkable circular pictures, No. 129, which fully renders the serious, unadorned, manly style of the master, and No. 34, Madonna, in the background, undraped shepherds, and above the round, figures in relief in monochrome. The nude and the sculpturesque—here we have the beginning of another epoch in art—even the excellent head of an old *i* man in the Torrigiani Gallery has figures in action in the background. *j* —The Scourging, in the Brera at Milan, appears to be an early picture.—In the gallery at Arezzo, a large altar-piece from the Convent *k* of S. Spirito, somewhat crowded, but full of beauties. At Borgo S. Sepolcro, Church of S. Antonio *l* Abbate, the Mourning over the Body of Christ, a work of striking beauty, truly grand in feeling. At Urbino, Parochia di *m* Spirito Santo, Christ on the Cross, with the wonderfully beautiful group of women round the fainting Virgin, only to be compared with the altar-piece at Perugia. There also is the Descent of the Holy Spirit. For the rest, all the towns of this district, Borgo, Città di Castello [San Domenico: a Martyrdom *n* of S. Sebastiano, 1498; S. Cecilia: a *o* Madonna with Saints; S. Giovanni Decollato: a Baptizing of Christ, *p* fresco, and a Madonna enthroned, 1495; Palazzo Mancini: an Adoration of the Shepherds, 1494, and a *q* Coronation of the Madonna, 1515—all of them large and important works.—B.], Cortona and Arezzo are rich in works of the master.—Mr.]

TUSCAN PAINTERS IN THE SISTINE CHAPEL.

A splendid collective memorial of Tuscan painting of the fifteenth century exists in the twelve frescos from the life of Moses and of Christ on the walls of the Sistine Chapel. *r* Sixtus IV (1471–84) had them executed by the painters already named, *Sandro Botticelli*, *Cosimo Rosselli*, *Domenico Ghirlandajo* and *Luca Signorelli*, to whom must be added also *Pietro Perugino*. Three pictures by the last named artist, on the wall of the altar, the Finding of Moses and the Adoration of the Kings, as well as the Coronation of the Virgin, which formerly helped to render the connection more distinct, were removed to make room for the Last Judgment; the two on the wall by the door are by late and inferior artists.

The series begins from the altar on the wall to the left—1. Journey of Moses and Zipporah, by Perugino (not Signorelli); 2. Moses's Miracles in Egypt, by Botticelli; 3 and 4. Drowning of Pharaoh, and Destruction of the Golden Calf, by Rosselli; 5. Fall of Korah and his Followers, by Botticelli; 6. Publication of the Ten Commandments, by Signorelli.* On the wall to the right—1. The Baptism of Christ, by Perugino; 2. The Temptation, by Botticelli; 3. The Calling of the Apostles Peter and Andrew, by Ghirlandajo; 4. The Sermon on the Mount, by Rosselli; 5. The Investiture of Peter, by Perugino; 6. The Last Supper, by Rosselli.

These works are of great merit, and deserve a closer examination than is usually accorded them.† Those of Sandro, Cosimo, and Pietro are among the best works of these artists. Pietro moves with a Florentine liveliness not characteristic of his later work; the Fall of Korah and his Followers is Sandro's most important composition; in the one ascribed to Signorelli there are at least some motives of marvellous vigour, which could be the work of no one but him. But the narrative manner of the time, so rich in figures, which takes here a broad style, more than once so crowds the principal action that the eye quite attaches itself to the lively details, to the pleasing copiousness, for instance, to the landscape and architectural backgrounds. Here, alongside the Prophets and Sibyls, close to the Stanze and the Tapestry, we understand how Raphael and Michaelangelo were needed, and how greatly art, which was losing itself in simple delineation of life and character, needed to be recalled to its highest ideal.

And yet this highest ideal is found realised here and there in these paintings. In Ghirlandajo's Calling of Peter and Andrew he has given the most striking and solemn side of the incident, and made it the principal idea; it is like an anticipation of Raphael's Miraculous Draught of Fishes and Feed my Sheep.

The splendour of decoration in these paintings was quite in harmony with the taste of Sixtus V., who loved gilding and the glow of colour beyond measure.

NORTH ITALY.

SQUARCIONE AND MANTEGNA.

In North Italy meantime, the Paduan School had attained a realistic development in a manner peculiar to itself, and quite independent of the Florentines. Its founder, *Francesco Squarcione* (1394-1474), had collected in Italy and Greece antique statues, reliefs, fragments of ornament, from which artists studied in his atelier with great industry, but in a narrow and exclusive way. There was no idea of entering into the living principle of ancient sculpture, which might have been instructive, and in some degree might have cultivated the sense of proportion in painting. They valued not the simplicity of the general conception, nor the ideal so attained, but the richness of details of form, which, perhaps, was the quality most admired in later over-refined sculpture. To render in painting the definiteness of the human form which they found in sculpture, was the object of this school: hence its

* Apparently assisted by Don Bartolommeo della Gatta.

† The light is never favourable for those on the south side. On sunny mornings between 10 and 12 they have at least a strong reflected light. Any one who desires to enjoy the works of art in the Vatican, will do well to spare his eyes on the way, that is, on and beyond the Ponte S. Angelo, and on the Piazza of S. Peter, and rather choose the circuitous way behind the Colonnades.

sculpturesque sharpness and hardness. This most ornament-loving school also borrowed a number of decorative features from the antique remains above mentioned, and others, especially Roman buildings.

But at the same time the realistic tendency of the age was especially strong here, and combined in a very remarkable way with the study of the antiques. The first gave the spirit, the latter only partly influenced the mode of expression. In the drapery especially is seen the combination of the two tendencies; the whole cast and arrangement aims at representing something antique, but it is made real by jewel-like lights, deep shadows, and somewhat over-detailed execution of particular motives. Besides this, the deep juicy colour, and the much developed chiaroscuro, and the sharp and powerful modelling, are qualities always found in the school.

[By *Squarcione* himself there are two genuine pictures for- *a* merly belonging to the Lazzara family; an altar-piece with St. Jerome studying in the centre, with the antique delicacy of execution, and somewhat wanting in character, in the Town Gallery at Padua; and a Madonna, signed, a half-length figure under festoons of fruit, more resembling the usual character of Squarcione's works;* *b* still in the possession of the Lazzara family. By one of his immediate pupils, *Marco Zoppo*, altar-pieces *c* in the sacristy of San Giuseppe de' Capucini, outside Bologna; another *d* in the Collegio di Spagna. Zoppo is full of character and delicate in execution; though with certain traits that are unbeautiful and strange. *Gregorio Schiavone* has much of the same character.—Mr.]

* Crowe and Cavalc. believe both pictures to be the work of pupils in Squarcione's school. A Madonna, with a white monk, praying, in the P. Manfrin at Venice (1447), and the 'Sibyl with Augustus,' in the Pinacoteca at Verona, are not considered genuine.

The influence of Squarcione soon spread into Tuscany by means of *Piero della Francesca*, from Borgo San Sepolcro, already named as the master of Signorelli. His frescos in the choir of S. Francesco at *e* Arezzo (best light towards evening), representing the story of Constantine and of the True Cross, show in the parts that are preserved such energy of character, such movement, and such luminous colour, that one completely forgets the want of a higher conception of the facts. A Magdalen, near the door of the sacristy in the Cathe- *f* dral of Arezzo, is excellent, and in good preservation. A little St. Jerome in a landscape, Academy at *g* Venice, much injured. [This interesting master must be also studied in his birthplace, where the Resurrection of Christ, a wall-painting in *h* the Communità, an altar-piece in the Chapel of the Hospital, and *i* other things, are very remarkable. At Rimini (S. Francesco) the fresco *j* of Sigismondo Pandolfo Malatesta kneeling before S. Sigismund. At Urbino (sacristy of the Cathedral) *k* the precious miniature-like little picture of the Flagellation.—Mr. In the Town Gallery at this place *l* (taken from S. Chiara) an architectural picture, of the ideal kind, formerly much liked in intarsiatura. —Fr.]

THE FERRARARESE.

At Ferrara, Squarcione's influence was felt through *Cosimo Tura* (1430-1496). In the Palazzo Schifa- *m* noja or Scandiano there, the large upper hall was painted by him, soon after the year 1470 (partly, perhaps chiefly, by *Piero della Francesca* (?). The paintings were executed between 1471-93, after the

design of one master, by different hands. [The months, March, April, and May, lively, clear, and natural works of one of the best pupils of Piero di Francesca, perhaps the elder *Ercole da Ferrara*, are easily distinguished from the puffed-up forms by *Cosimo Tura's* hand.—Mr.] A most valuable monument of the history of civilization of that age! It is the life of a petty Italian sovereign, Borso d'Este, Duke of Ferrara, illustrated in the way which harmonised with the feeling of the century. Another series, below, represents various actions of Borso, very unimportant in themselves, with splendid scenery of architecture, and city life, and rich costumes. A second series contains the Signs of the Zodiac, with unintelligible allegorical accessory figures, on a blue ground; a third, Gods and allegorical groups on triumphal cars drawn by emblematic animals, along with scenes from common life, representing all kinds of arts and occupations. The whole is one of the astrological emblematical encyclopædias (like that of Miretto at Padua, p. 49 *d*), of which the cultivated men of that time delighted to be in the secret. The brilliant execution is so miniature-like in its delicacy, even up to a great height, that one requires a moveable stage to inspect it with. Half of it is lost. There is by Tura, *a* in the choir of the Cathedral of Ferrara (formerly the panels of the organ), an Annunciation and a S. George, with very beautiful youth- *b* ful heads; in the Public Gallery, a S. Jerome standing, from S. Girolamo.

Another pupil of Squarcione was *Stefano da Ferrara* [(not to be confounded with a younger *Stefano Falzagalloni*), by whom there are *c* several pictures in the Ferrara Gallery.—Fr.] At this place one sees late works in which, among others, he appears to rival Garofalo (Ateneo; *d* Madonna with two Saints; twelve heads of Apostles). Earlier works in the energetic Paduan style; two Madonnas with Saints in the Brera *e* at Milan [No. 73 is more probably by *Cristoforo Caselli* of Parma; No. 121, one of the best old Ferrarese pictures existing.—Mr.]

The remaining Ferrarese of the fifteenth century are all more or less Paduan in style. Like all the elder Lombards, they were unable to cope with the Florentines, were it only because they had not mastered the lively expression of incident, so that their feeling for space remained imperfectly developed. But the seriousness of their realism, the distinctness of their forms, the precision of their modelling, and the chiaroscuro that they attain even in tempera pictures, give to their works a permanent value.

This is the case with *Francesco Cossa*. His Madonna with S. Petronius and S. John the Evangelist (in the Pinacoteca of Bologna, 1474) *f* is in the heads rustic and wanting in charm, and yet an excellent work, on account of the qualities before mentioned. His great martyrdom of S. Sebastian (in S. Petronio at Bologna, fifth chapel on the left) [latterly ascribed to *Lorenzo* *g* *Costa*.—Fr.], displays the same qualities, with harmonious, even dignified, and beautiful characters. The Italian realism only for moments sinks down to baseness; it always returns to its attraction for the beautiful.

LORENZO COSTA.

Lorenzo Costa (1460–1535), whose principal works are all in Bologna, went through a singular interchange of character with F. Francia, whose pupil, he called himself, but not with entire justice. He entered into this connection already a confirmed realist, and with much greater knowledge than Francia then possessed; he bowed

before the sense of beauty and the expression of feeling in Francia, but preserved a more healthy tone.
a The altar-piece in S. Petronio (Cappella Baciocchi, the seventh chapel on the left) a Madonna enthroned with four saints, and a splendid Lunette of Angels performing musical instruments (1492), is worthy to be compared with any Francia. There also, fifth chapel
b on the left, the Twelve Apostles, (1495) figures without any grandeur of idea, with large, well-drawn hands and feet, very solemnly conceived. In the Choir
c of S. Giovanni in Monte, at the back, the Coronation of the Virgin with six saints (1497), who here, as usual in the Bologna-Ferrara school, are grouped and not merely arranged in a row, as by the Perugineseques. In the same church, in the seventh chapel on the right, is another large picture, a Madonna enthroned, with saints and exquisitely naive angels performing music. The picture in the choir is also one of the most excellent specimens as to treatment of landscape, in which Costa first developes a feeling for regular lines, in harmony with the figures, and a remarkable mastery over tones of colour. The subjects are chiefly beautiful rich valleys, and views over a smooth, not romantic distance. Of the frescos by him in
d S. Cecilia (fourth picture on the left and fourth on the right), the landscape is perhaps the best. The large tempera pictures painted on linen in the C. Bentivoglio at
e S. Giacomo Maggiore appear partly quite painted over, partly constrained on account of the subject, which was beyond Costa's capacity (the two incomprehensible allegorical triumphs (1490), partly painted apparently unwillingly (the Madonna with the ugly Bentivoglio family in their strange costumes (1488). The Assumption of the Virgin in S. Martino (fifth
f altar to the left) remains uncertain between Costa and some Perugi-nesque. At Ferrara, besides a picture of no great importance in the Ateneo, there is a celebrated
g work from the Church alle Esposte, much injured, in the possession of the Marchese Strozzi. By his pupil *Ercole Grandi* the younger, several single figures in the Sacristy of S. Maria in Vado: a S. Sebas-
h tian with two other saints and the family of the founder in S. Paolo,
i on the right near the choir. A genuine little picture, signed S. George, in a landscape in P. Cor-
j sini at Rome, Room VIII., No. 12.

The feeble *Domenico Panetti* reminds us both of Costa and of Francia. In the Ateneo at Fer-
k rara, a Visitation, and a S. Andrew, Sacristy of S. Maria in Vado: the passage of the Holy Family across the Nile, a pleasing
l fresco-picture. Choir of S. An-
m drea: the ancient altar—or organ—panels, with the Angel's Salutation and two saints, already in the manner of Garofalo. *Micchele Cortellini* appears as a mere imitator of Francia; in his Madonna enthroned with four saints (1506), formerly in S. Andrea, now in the Ateneo, Sala V. Costa's most
n important pupil, *Mazzolino*, will be mentioned under the sixteenth century.

ANDREA MANTEGNA.

The most distinguished representative of the movement in art which arose at Padua is the great Paduan, *Andrea Mantegna* (1430-1506).

His most important works are the paintings of the legends of S. James and S. Christopher in the chapel of these saints in the Ere-
o mitani at Padua. (Executed with the assistance of *Bono, Ansuino*, and

Pizzolo.) In the higher conception of the event, he does not surpass the Florentines; the entreaty of James to be received is not dignified; in the Baptism of Hermogenes the grouping is very scattered; the carrying of the dead body of S. Christopher is a Goliath-like scene, painted for the sake of the foreshortening. But in liveliness of action and perfect truth of character hardly any Florentine can rival him. Observe, for instance, the confused rushing together of the opponents of S. James, when he calls up the demons against them; or how in the "march to the place of judgment," the simple stopping of the procession is expressed; or the group of people aiming at S. Christopher, who turn round in lively astonishment to gaze at the prefect struck in the eye by an arrow; or that of the converted soldiers. In the endeavour to attain the most exact, even sharply cut execution, Mantegna, like the Paduan school in general, as, for instance, the painter of the P. Schifanoia, was not satisfied with fresco, but in one picture after another attempted different methods of painting. Notice the richness of distant groups, of architectural and landscape backgrounds, of drapery overloaded with folds, bright lights, reflections, and so forth. The perspective is more or less completely carried out; the adherence to one point of sight is quite new and special to Mantegna. He is, with Melozzo, the only North Italian of this period, in whom the feeling for space is well cultivated. Many of the Florentines already named must have learnt from him, even though only indirectly. In general he reminds us much of Benozzo, only compared with him Benozzo seems like a graceful improvisatore alongside of an artistic poet.

There are other frescos in Mantua, Castello di Corte, in the so-called Camera de' Sposi, or Stanza di Mantegna, now the Archivio notarile; scenes from the life of Lodovico Gonzaga, in graceful landscapes, on the roof mythological subjects, painted grey on grey. On the same story the charming vaultings of a loggia; Putti, with the attributes of hunting, which seem to have suggested Correggio's medallions in S. Paolo. Among his easel pictures, the much restored figure of S. Eufemia, in the Museum of Naples (1454), is the earliest and perhaps grandest conception of ideal beauty ever attained by him. [This excellent and genuine work, signed, was in 1866 put aside as a copy!] In smaller pictures his execution becomes exquisite miniature. The tripartite small altar-piece in the Uffizii (Tribune), and a small Madonna in a rocky landscape (1025), are in this respect perfect jewels, although none of the characters are grand, and, excepting the head of the Madonna, are hardly even pleasing. Of larger altar-pieces only one above the high altar of S. Zenone at Verona (Madonna with Saints) has remained in Italy; a masterpiece as to the whole feeling and capacity of the school. At Turin, a Madonna with five saints, half-length figures. [The so-called mortuary chapel of Mantegna in S. Andrea at Mantua possesses an altar-piece of a Holy Family by him.—Mr.] In the Brera at Milan, No. 111, the large picture in tempera of S. Bernardino with angels (1460?) remarkable, also, as a splendid piece of decoration [more probably by *Fr. Bonsignori*; very striking the altar-piece, consisting of twelve panels (No. 105), all single figures of saints given in most minute detail (1454). An altar-piece on linen of large dimensions (1497) in the P. Trivulzi at

a *b* *c* *d* *e* *f* *g* *h*

Milan; a small, beautifully conceived and executed Madonna in
a the Bergamo Gallery.—Fr.] In emotional scenes Mantegna is sometimes coarse and unbeautiful, as, for instance, is shown in the
b Pietà in the Vatican Gallery, a very vigorous and perhaps genuine picture.*

Many works, undoubtedly, have received his name erroneously. Three little fanciful pictures of legends in the P. Doria at Rome appear rather to be the work of a
c Ferrarese artist [probably of *Ansuino*, mentioned above as an assistant of the master in the Eremitani at Padua.—Mr.] Four miniature pictures in the P. Adorno at
d Genoa are at least highly characteristic examples of the antique and allegorical tendency of his school, which here turns into an agreeable rococo; the triumph of Judith; the triumph over Jugurtha; Love chained by the nymphs; Love led away captive. [More probably Florentine, between Botticelli and Ghirlandajo, a fifth picture belonging to these, the
e Triumph of Chastity in the Turin Gallery (No. 587).—Mr.]

At this time also lived another painter who surpassed even Mantegna in his representations of perspective; *Melozzo da Forlì*, a pupil perhaps of Squarcione, certainly of Piero della Francesca. There is to be seen in Rome in the staircase-
f porch of the Quirinal, a Christ surrounded by angels, and in the
g Stanza Capitolare of the Sacristy of S. Peter, some portion of figures of angels, very insufficient fragments of a production of wonderful beauty, the fresco of the Ascension in the semi-dome of the choir of the SS. Apostoli; destroyed in the last century. The foreshortened view from below, then regarded with wonder as a great novelty, was, after Correggio's time, many times surpassed by third-rate artists, and has now only a historical interest; a far greater quality in Melozzo is his perfectly free, nobly sensuous feeling for youthful beauty which he gives manifold with the ease of inspiration. [The fresco in the Vatican
h Gallery, of Sixtus IV. with his nephews, among whom it is hard to make out the future Julius II., and, kneeling in the centre, the learned Platina, painted in the more severe Paduan style, is very interesting on account of the distinctly marked portraits, the rich architecture in perspective, and the masterly clear colouring. The ceiling of a chapel in S. Biagio e
i Girolamo at Forlì, first chapel to left, with remarkable foreshortening, is by him.—Fr.]; according to Cr. and C. by M. Palmezzano.

In close connection with Piero della Francesca and Melozzo are the artists of the Mark of Ancona and the Duchy of Urbino, whose works are to be sought beyond the less visited localities of their original district, especially in the Brera at Milan. *Fra Carnevale*, properly *Bartolommeo Corradini*, from Urbino (died 1484) appears to be a follower of Piero della Francesca. Brera (No. 107), a Madonna with
j angels and saints, and, kneeling before her, Duke Federigo of Urbino, in steel armour; Gallery of
k Perugia, a tall picture in steps, with the Annunciation, a Madonna enthroned and saints; in the church of S. M. delle Grazie at Sinigaglia, an
l Annunciation. The father of Raphael, *Giovanni Santi*, had been impressed by similar influences. The frescos of the Dominican
m church at Cagli are known as his principal work. The gallery at Urbino possesses several pictures, among them a large altar-piece from S. Francesco, Madonna with four
n

* More probably by Bartollomeo Montagna? [An early picture of Giovanni Bellini.—Mr.]

saints and the founder, somewhat
a thin, yet juicy in colour. At Fano, S. Croce, the church of the Hospital, an excellent Madonna enthroned with four saints. *Marco Palmezzano*, from Forli, is Melozzo's especial pupil, though far from equal to him. There are at Forli numerous examples of his figures of Saints, with their narrow-minded, prosaic faces and nervous expression; one
b of the best is at Matelica, S. Francesco de' Zoccolanti. In the Brera,
c No. 183, a Nativity (1492); No. 127, a Madonna with four saints (1493), and No. 166, a Coronation of the Virgin. Just the same in style are the very late pictures
d (1537) in the Uffizii, No. 1095, the picture of Christ crucified in a remarkable rocky landscape; in the
e Museum of the Lateran at Rome, a Madonna enthroned with four saints, next to a pendant picture apparently contemporary. *Girolamo Genga*, from Urbino (1476–1551), also a sculptor and architect, pupil of Signorelli and Perugino, is
f badly represented in a later picture in the Brera, No. 80, Company of Saints, with a glory above them on a black ground.—Mr.]

Timoteo della Vite, whose youthful works should here find their place, must be looked for among the pupils of Raphael.

VICENZA AND VERONA.

The painters of Vicenza and Verona, 1450–1500, are also essentially Paduan in their training, although in some of them something is seen of Giovanni Bellini's influence; they do not much attempt the splendid colouring and character of the Venetians.

In Vicenza we must mention the morose, but honest and thorough, *Bartolommeo Montagna*. Three pic-
g tures in the Pinacoteca; in S.
h Corona, the large picture in tempera on linen to the left near the door; in the cathedral, perhaps the paintings of the fourth chapel on the left; in the fifth chapel on the right, the two Apostles, and perhaps also the Adoration of the Child. Large altar-pieces in the
i Academy at Venice, and in the Brera at Milan. Excellent frescos
j by him in SS. Nazaro e Celso at
k Verona, cap. di S. Biagio, 1493; four pictures in the choir of the same church. [In the same church, first chapel on the left, two panels, each with two very beautiful figures of saints. Large picture of 1500, in the church of Monte Berico, at
l Vicenza. A large altar-piece in S. Giovanni Ilarione, between Verona
m and Vicenza. A similar one in S. Maria in Vanza by the Seminario at
n Padua. The Sacristy of the Certosa at Pavia possesses a good picture.
o

Of the contemporary painters of Vicenza, the chiefs are *Giovanni Speranza* and *Marcello Fogolino;* pictures in the Pinacoteca and good
p frescos in S. Lorenzo, chapel on the
q left near the choir; Martyrdom of S. Peter, very interesting, but nearly destroyed.

At Verona there remain some works of *Pisanello*, properly *Vittore Pisano* (died about 1452–55), who, contemporaneously with, though independently of, Squarcione, was one of the originators of the style of the fifteenth century. (Damaged fresco of an Annuncia-
r tion in S. Fermo, wall over the choir.) [This important and independent master of the Veronese school, now known principally as a worker of medals, has other works in S. Anastasia; on the right,
s above the vault of the choir, a S. George killing the dragon.] All the other painters were entirely formed under Mantegna's influence. In S. Anastasia there are some anonymous frescos, in the chapels
t right and left of the choir.

Francesco Buonsignori, much re-

sembling Montagna in character; a Madonnas with Saints in the Pinacoteca at Verona (1488) and in S. b Fermo, chapel near the left transept (1484). [In the Brera is the c S. Bernardino, formerly ascribed to Mantegna (No. 111). Fr.] (Crowe and Cav. say more probably Domenico Morone). *Girolamo Benaglio* d (1487) has pictures in the Pinacoteca.

Several of the churches* have pictures by *Liberale da Verona;* among others, in the cathedral, an e Adoration of the Kings, with a rich landscape. Frescos in S. An- f astasia, over the third altar to the right; a large S. Sebastian in the g Brera at Milan, hard and sharp, a capital picture of action in the Paduan style; also three small panel pictures in the chapel of the archbishop's palace. By *Girolamo dai Libri* there is, among others in h S. M. in Organo, on the right of the entrance, a beautiful Madonna with Saints under laurels [a great picture in the church of S. Giorgio i in Braida. Mr.]; in the Pinacoteca, a splendid Adoration of the (boldly j designed) Child with Saints, and two Madonnas enthroned with k Saints, from S. Maria della Vittoria and from S. Andrea. *Domenico Morone* (born 1442) painted in 1503 l the refectory of the ancient convent of S. Bernardino. His more celebrated son, *Francesco Morone* (1474–1529), teacher of Girol. dai *Libri*, from whom it is often difficult to distinguish him, greatly resembles m Giov. Bellini in two beautiful pictures in the Pinacoteca, a Christ in Glory standing upon clouds, with Mary and John the Baptist, (according to Crowe and Cav., probably by Morando,) and a Christ Cruci- n fied (1498); in the noble frescos of the sacristy of S. M. in Organo, (half-length figures of saints, and, in a central division of the roof the Saviour floating with saints, much foreshortened); he appears as a fully developed master of the sixteenth century. For *Caroto* and *Mocello*, see below.

* The author visited these localities last towards the end of Lent, and unfortunately found the churches mostly closed. For the façade paintings of Verona, see the volume on Architecture.

BRESCIA AND BERGAMO.

The farther we move towards the west, the more we lose the accurate knowledge of the human form and the enjoyment in sharply delineating it which characterise the Paduans; in some Piedmontese painters it is really altogether lost.

Even the Brescian *Vincenzo Foppa* the elder, in his fresco of the Mar- o tyrdom of S. Sebastian (Brera) no longer attains the thorough correctness of form of the Veronese painters. Many of his works are in the churches of Brescia; a rich series of frescos in the former chapter-house of S. Barnabas, now p a printing-office. His great picture in the Carrara Academy at Ber- q gamo is the Crucifixion, painted in monochrome in a greenish tone (1456).

In S. Pietro in Gessate, at Milan, *Vincenzo Civerchio* from Crema, *Bernardino Buttinone* and *Bernardino Zenale* from Treviglio, whom it is hard to distinguish one from another, painted the now much injured frescos of the Chapels of S. r Anthony and S. Ambrose (second and third chapels on the left). Civerchio's paintings are, among others, to be found in Brescia (S. s Barnaba), those of the two Bernardinos in their birth-place (gallery round the choir in the church of t S. Martino). By Bramantino, properly *Bartolommeo Suardi*, a Ma- u donna of rich and full form, with two angels (in the Brera); a Lunette over the door of S. Sepolcro; v also the frescos of the domed roof of the chapel of S. Bruno in the w

Certosa at Pavia.* [The great Madonna, with fathers of the
a church and donators (Brera, No. 344), is ascribed at a venture to Zenale; it shows the work of various hands from the atelier of Lionardo; the only genuine signed
b picture by him is in the Carrara Academy at Bergamo. Buttinone's small picture, signed, in the gallery of the Borromeo family on the
c Isola Bella is a model of elegance. Mr.]

Borgognone (properly *Ambrogio Fossano*, died after 1522), whose paintings were in very great demand, was very successful in some little fresco scenes (paintings at the
d back in S. Ambrogio: Christ among the Doctors; Christ Risen, with angels; a Pietà, all painted over); but in large undertakings (the
e niche of the choir of S. Simpliciano) the attempt to transfer the ideas of the sixteenth century to somewhat inanimate forms of the fifteenth produces a very insipid result. A
f great Assumption of the Virgin (Brera) reminds us of vapid Peruginesques. Special Madonnas, on the other hand, which are met with here and there, possess a very great charm. Remarkable pictures in
g the Certosa at Pavia [where are also his earliest and most important pictures, the Crucifixion of 1490, fourth chapel to the right; Ambrose, with four Saints, sixth chapel to the left. Various pictures belonging to the Duca Scotti at Milan; his great picture in the
h Ambrosiana betrays in its pale flesh tones its connection with Zenale.—Mr.] There are many pictures of this old school, also in the manner of Borgognone, in the Ma-
i donna delle Grazie, at Locarno, Tessin.

Among various other Lombard painters who continued the style of the fifteenth century, more or less, till after 1540, we must mention the younger Foppa, a feeble follower of Rumanino, only to be met with in Brescia. *Girolamo Giovenone*, from Vercelli, a weak precursor of the Piedmontese school which culminated in Gaudenzio Ferrari; his pictures may be seen
j in Turin. *Macrino d'Alba*, also a Piedmontese, is likewise represented in Turin; his principal picture, distinguished by its vigorous and glowing colour (1496) adorns the second altar on the right in the
k Certosa at Pavia. The pictures of the two elder *Piazza*, *Albertino* and *Martino*, in the churches of the Incarnation and S. Agnese at Lodi
l and the neighbourhood, show the influence of Borgognone and Cesare du Sesto, while the brilliant colour indicates a Brescian origin.—Mr.]

* The latter is more probably by Borgognone; but an Adoration in the Ambrosiana (much resembling Squarcione) is genuine.—Fr.

GENOA.

Pierfrancesco Sacchi from Pavia worked chiefly at Genoa. His simple, at times Peruginesque, expression of countenance, his rich Flemish style of execution carried out in the smallest detail, and his splendid landscape backgrounds make an impression altogether beyond his real gifts. S. Maria di
m Castello, third altar on the right, three saints in a landscape, of 1526. [The remaining pictures are not of his good period, and are not worthy of mention.—Mr.] In S. Pancrazio,
n St. Peter and Paul, by *Teramo Piaggia*, who here appears quite as an imitator of Sacchi (but elsewhere has more of the Roman school). By *Lodovico Brea*, from Nice (about 1500), more affected by Flemish influences: the pictures of the third chapel to the left and the fifth altar on the right in S. Maria di Castello. In the elder *Semino* (*Antonio*) we perceive combined the influence of Sacchi, Brea, and Perin

del Vaga. His principal picture [of 1532, which he executed, according to the inscription, with the assistance of a companion, "Theramus Zoalii" (Piaggia?)—Mr.], a the Martyrdom of S. Andrew in S. Ambrogio (fourth altar to the left), is constrained, awkward, but very careful, and not without some beautiful points.

MODENA.

At Modena I have, to my regret, not met with any works by Correggio's master, *Francesco Bianchi-Ferrari*. Of the old local painters in the Ducal Gallery, *Bartolommeo* b *Bonasia* (a dead Christ lying in the tomb, with Mary and John, 1485) is interesting by his powerful colouring, and *Marco Meloni* (a Madonna enthroned between two Saints, 1504) by his expression, rather in Francia's manner [more probably Perugino.—Mr.]. *Bernardino Losco*, the son of Jacopo Toschi, of Carpi (Madonna enthroned with two Saints, 1515), is one of the best of the old Lombards; the so-called "Gherardo di Harlem," on the other hand (a large Crucifixion, full of figures), one of the hard old (West Lombard?) masters [Ferrarese, a late work of Stefano, or an early one of Costa.—Mr.].

PARMA.

In Parma Correggio had no rivals in predecessors like *Jacobus de Lusciniis* (*Jacobo de Luschis*, 1471), *Cristofano Caselli*, surnamed *Temperello*,* *Lodovico da Parma*, and *Alessandro Araldi*. There are pictures by these painters in the Gallery there; by the c latter also small scenes in fresco in the Camera di S. Paolo, so called from d the decorations, and a Madonna with two saints in S. Giovanni, first chapel e on the right. Of the artist family of *Mazzola*, who, later on, quite attached themselves to Correggio, *Pierilario* was living at this time, by whom there is in the Gallery a f Madonna enthroned with three saints, and the more celebrated *Filippo Mazzola*, one of the hardest and least graceful of all the artists produced by the Paduan influence, but, nevertheless, no mean draughtsman. There is by him a very black wooden Deposition, of 1500, in the g Naples Museum; the altar-piece in the Baptistery at Parma; a Conver- h sion of Paul in the Gallery. [A i powerfully modelled portrait of a man in the Brera, No. 241; a j similar one in the P. Doria at k Rome.—Mr.] The picture which is perhaps the most pleasing of this school is without a name; a Madonna enthroned with three singing angels and two saints, in the Steccata l (front corner chapel on the left).

VENICE.

We distinguish at Venice two generations of painters during the second half of the fifteenth century.

The first is altogether derived from Padua: the principles of style of the painters of Murano are entirely changed in accordance with it. In the volume on Sculpture we have already mentioned *Bartolommeo Vivarini*, in connection with Johannes and Antonius of Murano. This painter is essentially Paduan in his more characteristic works; in his splendid and accurate execution he often resembles Mantegna, but is colder in colour. The personages of his altar-pieces are always solemn, sometimes ex-

* In the sacristy of the Salute at Venice is a Madonna enthroned, by this by no means contemptible pupil of Bellini; another excellent Madonna with S. Ilario and John the Baptist, signed 1499, in the Sala del Consorzio at Parma. An Adoration resembling Cima in softness and charm of colour, on the third altar to the right in S. Giovanni Evangelista. In the Brera, I think No. 73 and No. 234 should be ascribed to him.—Mr.]

ceedingly dignified, sometimes almost fierce, seldom graceful. The decorative parts, as is usual with the Venetians formed under the Padnan influence, are especially rich. (Thrones, garlands of fruit, leaf-covered espaliers, numbers of Putti, &c.) A Madonna enthroned with four saints standing and four half-length figures floating (1465), in the Museum *a* at Naples; at Venice, altar- *b* pieces in the Academy (No. 1 of 1464, No. 14 of 1490); in S. *c* Giovanni e Paolo, the second altar on the right (much resembling Mantegna, perhaps in great part the work of *Luigi Vivarini*,* of whom we shall speak later); in the right transept a S. Augustine en- *d* throned (1473); in S. Giovanni in Bragora, a Madonna enthroned, with side panels (by the first chapel to the left, dated 1478); in the *e* Frari a later, softer altar-piece (right transept, dated 1482), and, perhaps quite a late picture, St. Mark enthroned with angels and saints (transept to the left); an *f* inferior work, in S. M. Formosa (second altar on the right); Madonna with suppliants under her mantle.

The hardness and severity of Bartolommeo is mellowed, partly through the influence of Bellini, in his younger brother or relation, *Luigi Vivarini*, into a really noble grace and fulness. Several pictures *g* in the Academy—a Resurrection in *h* S. Giovanni in Bragora (entrance to the choir on the left, date 1498), [two single figures of saints ascribed to him in S. Giov. Crisostomo (second altar on the left) I consider *i* to be by *Girolamo da Santa Croce*. —Mr.] The splendid large altar- *j* piece in the Frari (third chapel left of the choir), the S. Ambrose enthroned between other Saints, was completed by *Basaiti* (see below),

* This conjecture appears to me correct.—Mr.

and belongs properly to the next generation. On the other hand, a Madonna with two barefooted *k* Saints, in the Museum of Naples, is an early picture (1485). A fine Adoration in Montefiorentino *l* sacristy.

Of the works of *Carlo Crivelli* the greatest number are in *m* the Brera at Milan. Hard and severe, like Bartolommeo, splendour-loving beyond measure, yet not without taste, in some special characters resembling Johannes Alamannus, he attains, at least in a Madonna enthroned (1482) a very high degree of grace. By him is perhaps the Pope, St. Mark in S. Marco at Rome (chapel right of the *n* choir). [The figures by this master, often ugly, but never expressionless, full of a strong inward life, are distinguished by peculiarly clear colouring, as if produced by the most transparent vegetable juices; the beautiful garlands of flowers and fruit, in which he takes especial pleasure, are remarkably good. Crivelli is at home properly in the March of Ancona and the small places along the coast down to Ascoli. A beautiful Madonna *o* in the Zoccolanti of S. Francesco at Ancona.—Mr.] A lovely and expressive Madonna in the Museo Cristiano of the Vatican at Rome; *p* a rich Coronation of the Virgin of 1493 in the Brera, Oggione Gallery. *q*

By *Fra Antonio da Negroponte* is a beautiful altar-piece in S. Francesco della vigna at Venice, right *r* transept [in which he shows himself a disciple of Johannes Alamannus and Antonio da Murano. —Mr.]; a doubtful picture also in the sacristy.

THE BELLINI.

The second generation of Venetian painters begins with *Gentile Bellini* (1421 to 15[illegible]) and *Giovanni*

Bellini (1426 to 1516), sons of *Giacomo Bellini*,* who had studied under *Gentile da Fabriano*, and, later, also with *Squarcione*. The youth and middle age of both brothers appears to have been passed in a position of dependence; but little exists by Gentile; Giovanni's early pictures are mostly lost under other names, and his numerous authentic works, in the manner peculiar to him, only began with his sixtieth year. Of his numerous pupils we name only the following:—*Pierfrancesco Bissolo, Piermaria Pennacchi, Martino da Udine, Girolamo da Santa Croce* † (who worked chiefly in Padua), *Vincenzo Catena, Andrea Previtali, Giambattista Cima da Conegliano, Giovanni Mansueti*, and others. Not belonging to his school, yet in various ways affected by it, *Marco Basaiti, Vittore Carpaccio, Lazzaro Sebastiani, Boccacino da Cremona, Marco Marziale* and others.

The grandeur of this school, along with its narrowness, is so uniformly marked in all the individuals (in spite of great differences) that it may be discussed as a whole. Once more in this century of unshackled subjectivity the individual subordinates himself to the all-prevailing type. Clearly the patrons of art, on the whole, determine the course of the school.

Above all, the school did not deal in narrative painting; and when it did so, in spite of all glow of colour and truth of detail, it is immensely inferior in idea to the Florentines. Even in the great "Preaching of St. Mark at Alexandria" of *Gentile Bellini* (Brera, Milan) we have a crowd of figures indifferently collected together, of a certain doll-like sharpness; and it is the same in his "Miracle of the Holy Cross," and in the "Procession" with this relic (Academy at Venice). *Carpaccio*, with his pupils *Mansueti* and *Sebastiani*, carried on this history of the Cross: he may be said to be the only narrator in this school; in the same collection there are by him eight large histories of S. Ursula, full of figures; and in the Scuola di S. Giorgio degli Schiavoni, two series of smaller histories of S. George and S. Jerome. If *naïveté* in details, picturesque and easy arrangement, with much beautiful architecture and landscape, heads full of life and even exquisite in their youthfulness, lastly, an often remarkable power of luminousness in colour, could form a historical picture, Carpaccio would have succeeded. The most interesting point in these miracle pictures is always the motley delineation of mediæval Venice. In the Uffizii, No. 80—*Mannueti's* Christ among the Doctors. Many historical pictures, indeed, were destroyed in the conflagrations of the Ducal Palace. No frescos or series of frescos are to be found.

The Biblical events which these Venetian painters represent, are mostly exquisitely peaceful scenes,

a b c d e

* By him there is a Crucifix, signed, lately placed in the Pinacoteca at Verona, a Madonna in the Tadini Gallery at Lovere (Lago d'Iseo), another in the Academy at Venice. No. 443.—Fr.

† Here we may mention, in passing, the Bergamasque painter, *Girolamo da Santa Croce*, who formed himself in Venice, but chiefly worked at Padua. Best known by his earlier pictures with small figures (Martyrdom of St. Laurence, in the Museum of Naples), he did not succeed later in gaining the freedom of the great masters. Glory of St. Thomas à Becket, in S. Silvestro at Venice, first altar on the left; large Cenacolo (1519) in S. Martino, over the door; in S. Francesco at Padua, the frescos of the second chapel on the right. His colouring always has the Venetian glow. By a fellow-countryman *Francesco*, properly *Rizzo da Santa Croce*, a Last Supper in S. Francesco della vigna, second chapel on the left [early pictures of 1513 in the Academy at Venice; later on he imitated Girolamo da S. Croce in small pictures with many figures; among others in the Museo Correr and elsewhere. —Mr.]

of which the essential parts could be expressed in half-length figures. It is not without reason that the Supper at Emmaus, for instance, is so much in favour; of which more later.

It was in this school that the Venetian colouring first was formed. Possibly something was due to *Antonello da Messina* (a pupil of Van Eyck), who lived long in Venice.

[The most valuable pictures of this very remarkable master are, as is well known, to be found in foreign countries (Paris, Berlin, Antwerp). In Italy are, the portrait of a man
a with black hair in a fur coat, in the Uffizii; another in the Academy at
b Venice, No. 255; there also the Ecce Homo, No. 264, both from the Pal. Manfrin. Undoubtedly by him, and probably a portrait of himself, the speaking-head in the
c Borghese Gallery at Rome, sixth room, No. 27. [A portrait, quite corresponding with this, has been moved from the Lochis Gallery to
d the Town Collection, Accademia Carrara, at Bergamo; another be-
e longs to the Marchesa Trivulzi at Milan; in the Stabilmento Malas-
f pina at Pavia is a very interesting picture of a man's face, spare in feature, signed, unfortunately much injured.—Mr.] The painters of Murano, however, had already laid the foundation. Without anywhere losing themselves in refinement of detail, the school now discovers the secrets of harmony and of transitions, as well as the mode of employing single colours with the greatest effect of beauty. It did not aim at producing illusion by the representation of materials; in the drapery it gives a luminous transparency, but in the nude it achieves that indescribably soft and nobly life-like substance which is produced by the finest modelling, working not in dark shadows but only in tones of colour, partly by secrets of glazing, and, indeed, in a hundred different ways.* By the side of these productions everything Paduan seems left very far behind. The greatest of this school, Giovanni Bellini, is greatest likewise in colouring and in rendering; others retain certain hardnesses (Carpaccio, even Cima), or incline towards a weak scumbling. (Bellini himself sometimes aims at a hazy transparency.

In richness of incident this school is naturally far inferior to the Florentines; but the figures are, as a rule, easy, even noble in form and action. The representation of S. Sebastian as a standing figure keeps up the drawing of the nude to a remarkable height. The drapery indeed follows more the general laws of colour than a higher feeling for lines; yet it is freer from trivial motives and overcrowding than is the case, for instance, with Filippino Lippi. The characters are the principal object with the Venetian painter. He puts them together, not for the sake of sharp and therefore effective contrasts, but as tones of one and the same chord; neither supersensual longing nor sudden grief, but the expression of calm happiness pervades them: it is this which, expressed in energetic and well-formed figures, fills the mind of the spectator with that inward satisfaction which no other school produces in the same manner. This type of the human race is so near reality, that one feels it possible to meet such characters and live with them. Raphael does not lead us to expect anything of the sort; independently of their ideal form, his figures seem also removed from us by their lofty relations and actions.

Giovanni Bellini, though occasion-

* In the Uffizii is a remarkable drawing on a gesso-ground, ascribed to Bellini, representing the dead body of Christ surrounded by seven persons.

ally equalled by most of those we have named, in their best moments, even in the characters, always remains far the greatest of all. Probably to him is owing (in Venice) the new arrangement of the altar-pieces; instead of the division into panels, the single Saints are collected in a group round the Madonna enthroned, in a "Santa Conversazione," which is beautifully framed architecturally by a porch either open or closed by a niche in mosaic; he constructs his group almost with the same severe, beautifully formed symmetry as Fra Bartolommeo. Since the ill-omened fire in S. Giovanni e Paolo, which destroyed Bellini's greatest altar-piece along with the Peter Martyr of Titian, there still remain two large altar-pieces, of the first rank, *a* by him in Venice—in S. Zaccaria (second altar on the left, of the year *b* 1505) and in the Academy. The mere juxtaposition of the saintly figures, without definite emotion, or even distinct devotion, gives an effect of something supersensual by the harmonious union of so many free and beautiful characters in a blessed state of existence. The wonderful angels on the steps of the throne, with their singing, their lutes and violins, are but the outward symbol of this truly musical meaning. As this meaning could make itself felt even in half-length figures, hundreds of these were produced, chiefly for private devotion.

But not only in his arrangement of the characters for a picture, but also in his conception of individuals Giovanni Bellini was the model of all the rest, and their deliverer from old trammels. The scale on which he moved was by far the grandest of any. He could be burlesque in his representation of the classical mythological world: the priceless (so-called) Bacchanalia in the Camuccini collection (now in England, in the possession of the Duke of Northumberland) travesties the Carouse of Gods into a "Festa" of Italian peasants.* When he fell into the allegorising of the time, he was capable of being as absurd as any one; five very delicate little pictures in the Academy of Venice, somewhat to *d* be compared to Pinturicchio's Allegories in the P. Torrigiani at Florence. The religious pictures, on the other hand, are pervaded by a harmonious dignity and sweetness. The picture in S. Giovanni e Paolo displayed in the female Saints a splendid race of full-grown maidens, who yet recall Mantegna's S. Eufemia. The angels by the throne were here, as in all his pictures, eagerly devoted to their music, and perfectly simple, which is not always so, for instance, in Francia and Perugino. His late picture in S. Giovanni Crisostomo, first altar *e* on the right (1513) [almost as free and broad as a Palma.—Mr.], contains some of his best male characters (in the great altar-piece of the Academy some of his most beautiful nude forms). In the Madonna is seen an advance from a severe and somewhat inanimate type (for instance, the one picture in the Brera at Milan, several in Venice) to one of a grand beauty, but still always serious and ideal even in costume. This perhaps is, for the first time, well carried out in the Madonna of *f* 1487 (in the Academy), and in the splendid picture in the sacristy of *g* the Frari (1488). An important picture, of the same year, in S. Pietro e Paolo at Murano, near the second altar on the right, has been unfortunately injured by the damp, and "restored" in Venice. Among

* This is one of his latest pictures (1514). The beautiful landscape is by him, only painted over later by *Titian*, who gave a new keeping to the hastily improvised picture. (According to the evidence of Harzen.)

several works in the Academy unfortunately hardly one has been untouched, in the Brera at Milan (signed, 1510), and elsewhere. The two pictures in the sacristy of the Redentore, of which one was formerly a perfect jewel, are nearly destroyed. Among the Saints, the females are generally the best.

But in Bellini the sublime conception of the form of Christ is the most important thing, which through his influence was retained also through the next generation of Venetians. His infant Christ is *not* only well formed, but as sublime and impressive in action and position as is possible without destroying the expression of childhood. In the picture in S. Giovanni e Paolo, the by no means ideal Madonna possessed a solemn charm in the repose of her sitting figure and the calm standing position of the child giving the benediction. Also in the altar-piece of the Academy the child is serious and grand, in marked contrast with the angels playing on musical instruments.* Bellini also ventured to represent the mature Christ giving the benediction as a single figure with a background of landscape or tapestry, with the dignified manliness, the same type of head which one finds recurring in certain pictures by Giorgione and Titian (gallery at Parma). And now follows "Christ at Emmaus" (S. Salvadore at Venice, chapel on left of choir), one of the first pictures of Italy,† perhaps the most sublime head of Christ in modern art, only excepting Lionardo (the same subjects, Manfrini Gallery, apparently by a pupil). Lastly, the master seems to have had in his mind the highest elevation, a transfiguration on Mount Tabor. The picture of this subject in the Naples Museum, painted with the most sincere endeavour after a deeper conception of the picture, was perhaps an early attempt of this kind (a copy in S. M. Mater Domini at Venice, first altar on the left). Is it possible that the sketch of a head of Christ looking a little upwards, in the Academy, was the first idea of a Transfiguration that was never accomplished? (A beautiful Baptism of Christ, in S. Corona at Vincenza, fifth altar on the left.)

A beautiful fresco of Bellini's adorns the church of S. Niccolo at Treviso (in the choir on the left), a painted monument of the senator Onigo, with two youthful warriors standing at the sides, medallions, ornaments; also the large picture at the high altar.‡

[In the town-hall at Rimini there is an early and severe Pietà, similar to the one in the Brera (in parts quite too dry). On an altar of the left aisle of S. Francesco at Pesaro stands forth a grand important work of the master (against which has arisen many a storm from outside). Palazzo Giovanelli, the only remaining art collection in Venice, possesses a precious little picture, signed. The gallery belonging to the town in the Palazzo Correr must not be passed over. In the churches of Venice also much that is delightful will meet the visitor. The great Roman collections in the Borghese and Doria palaces also exhibit the master.—Mr.]

* Bellini certainly also painted the always insupportable scene of the Circumcision (S. Zaccaria, second chapel on the left, in the space round the choir), and many others followed him.

† Here and in similar pictures of the Supper at Emmaus, by *Palma Vecchio*, *Titian*, etc., the surroundings are quite earthly and apparently commonplace, but one has only to compare the insolent picture of *Honthorst* (Manfrini Gallery) to understand that there are two kinds of realism.

‡ See in the same church the unbelieving Thomas in the early style of *S. Del Piombo*.

The pupils and contemporaries of Giovanni Bellini above named are, as a rule, excellent, just in proportion as they approach the master. On the whole, Cima has the superiority. His Baptism of Christ in *a* S. Giovanni in Bragora (at the back of the choir) is, in the dignity of the head of Christ, in the beauty of the angels, and the solemn gesture of the Baptist, incomparable; also the Constantine and Helena (at the entrance of the choir to the right) are beautiful in expression. In the Abbazia (chapel behind the *b* sacristy), Tobias with the Angel, where the donators are introduced *c* as shepherds; in the Carmine (second altar on the right), the wonderful Adoration of the Shepherds and Saints. His Madonna is less charming and less life-like than that of his master; but the Saints surrounding her, especially the old men, are beautiful and full of mind. Excellent pictures of this *d* kind: Pinacoteca at Vicenza [Tempera, a very early, pleasing picture of this master, of 1489, a Madonna under a canopy of vines.—Mr.]; *e* Brera (and Ambrosiana) at Milan; *f* the gallery at Parma, some of the finest pictures of the master, etc. *g* The Madonna with Saints, life size, in the Academy of Venice, shows, on the other hand, alongside of the masterpiece of Bellini, an extraordinary stiffness in arrangement, as also in some of the figures. There also is S. Thomas touching the wound of Christ. [One of his masterpieces, an altar-piece of nearly twelve feet high, very much *h* injured, has remained in the cathedral of his native place. Any one who will undertake the remunerative journey by Treviso, Conegliano, and that neighbourhood, to Friuli, will find excellent works of the master in various little places; for *i* instance, S. Fior di Sopra, three miles from Conegliano.—Mr.]

Another painter, otherwise little known, *Giovanni Buonconsigli*, called *Marescalco*, judging from an early picture in the Pinacoteca at Vicenza *j* (Deposition from the Cross in a beautiful landscape), an excellent modeller in the Paduan manner, took up later Bellini's manner, but retained other less noble characteristics. (Venice, S. Spirito, third *k* altar on the right, Christ with two saints; S. Giacomo dall' orio, to the *l* right of the principal door, S. Laurence, S. Sebastian, and S. Roch: both pictures of splendid colour, the porticos with gold mosaic. [Remarkable, the chief altar of S. Rocco at Vicenza, of 1502.—Mr.] *m*

Carpaccio's merit comes out chiefly in the paintings mentioned above of the Life of S. Ursula, and those of S. Giorgio dei Schiavoni. *n* In his smaller pictures he is exquisitely full of life, yet his do not equal Cima's in beauty. Besides the pictures already mentioned, which are more glowing in colour, [I mention that of the chief altar in *o* S. Vitale (1514), a lively conversation of saints, who appear partly under and partly above a balustrade; the saint on horseback quite corresponds with the Gattamelata *p* of Donatello.—Mr.]; the Coronation of the Virgin in S. Giovanni *q* and Paolo (left of the entrance into the sacristy); the Death of the Virgin (1508) in the Ateneo at Ferrara: in these two works he approaches most nearly to Cima. His great Presentation in the Tem- *s* ple (1510) and the Apotheosis of S. Ursula, both in the Academy at Venice, show, indeed, that he did not possess the capacity for giving full life to such forms. In the Presentation the child is conceived in Bellini's manner.

Lazzaro Sebastiani has a picture in S. Donato at Murano (over the *t* side door on the right), a really beautiful lively scene of the Ma-

donna with two Saints, who are introducing adoring angels and a donator. [By the same weak follower of the Vivarini is a Pietà, signed, in S. Antonio at Venice.—Mr.]

Andrea Previtali, of Bergamo: in the Palazzo Manfrini a Madonna with both children in the open air (1510). [Chiefly represented in his native city—here especially the altar-piece in S. Spirito—and in Milan. In the sacristy of S. Giobbe at Venice a Madonna with Saints; his masterpiece is in Cereda, north of Conegliano.—Mr.]

Cotena's masterpiece, in S. M. Mater Domini (end altar to the right), represents a martyrdom of S. Christina, who was drowned with a millstone round her neck. Observe how the honest old Venetian treats this, and reflect a moment on the emotional martyrdoms of the seventeenth century. The heads are most lovely.

Basaiti is in drawing, colour, and characters more slight than Cima and Carpaccio: his male type often repeats itself; but the whole effect is usually more lively. His Calling of the Apostles James and Philip (Academy), is certainly distinguished by intelligence (?) and decision (1510); the S. Peter enthroned with four Saints in S. Pietro di Castello (third altar on the right) is excellent; the S. George on horseback (1520, end of the left aisle) is lovely even in its injured condition.—Mr.] And sometimes this master rises to lofty efforts. In the Assumption of the Virgin (S. Pietro and Paolo at Murano, left, near the door of the sacristy, injured, but not irredeemably) he depicted the most beautiful ecstacy; his S. Sebastian (Salute, chapel on the right in the Sagrestia Maggiore, in a wide landscape with a barren tree) is only one degree removed from Titian. [The Glory of S. Ambrose, begun by Luigi Vivarini (p. 80, Frari, third chapel left of the choir), was apparently not essentially improved by him.—Mr.]

Pier Maria Pennacchi from Treviso is author of the half-length figures, nearly destroyed, in the soffits of the waggon roof of S. M. dei Miracoli, and the roof paintings in the vault in the Angeli at Murano, thirty-four divisions in all, tolerably restored. A Madonna in the principal church at Treviso.

Girolamo da Treviso the Younger, apparently his son, is perhaps the author of a S. Roch in a landscape, sacristy of the Salute, at Venice. [By the elder *Girolamo* (*Aviano*) *da Treviso*, there is in the Cathedral at Treviso a large Madonna in tempera.—Mr.]

Marco Marziale, a pupil of Bellini's, little known, also painted the Supper at Emmaus with a very pleasing conscientiousness, and with something of the genre-like manner of Carpaccio (1503, Academy).

Lastly, *Boccacino da Cremona*, who, in a later picture (a Madonna enthroned with four Saints, in S. Giuliano, first altar on the left), most resembles Cima, shows rather the previous influence of L. Vivarini, in a most finished and valuable picture, in the Academy. It is a Madonna with four Saints seated in the open air; one of the earliest and most beautiful examples of this type of Sante conversazioni with kneeling and sitting figures in a landscape round them, for which, later on, Palma and Titian showed such strong predilection. [This master is little understood, and must be visited in his own native town; in the Cathedral

a there, the choir and the nave were painted by him and his son Camillo, with some other assistants. There *b* is, by *Camillo*, a Madonna in the Brera, with Saints (1532).

The insignificant *Marco Bello* seems all his life to have repeated but two compositions—the Marriage of S. Catherine and the Cir- *c* cumcision (example in the town collection at Rovigo). To Bellini's school belongs also *Niccolo Rondi-* *d* *nelli* of Ravenna (two pictures in the Palazzo Doria, Rome).—Mr.]

SIENA.

Besides these great art centres in Florence and North Italy, no other school comes to the front in the fifteenth century in which the enjoyment of character and living form, and the riches of human figures, had expressed itself quite freely and grandly. The inspirations issuing from Florence and Padua attracted all schools to them, but the foundation was wanting—the deep and severe studies of form.

Thus, for instance, the school of Siena, from *Domenico di Bartolo* onwards, thinking it possible to follow the new manner without this preparation, ended by merely copying the external specialities of the Florentines on this faulty foundation with unavoidable exaggeration. Domenico's frescos in a hall *e* of the hospital of the Scala at Siena (histories of the foundation and works of mercy) are indeed free from coarse awkwardness, but only interesting for the sake of costumes and architecture. Of the rest, those who partially adhered to the old way have been mentioned before. Among the more decided realists, *Vecchietta* (*Lorenzo di Pietro*) is quite unpleasing as a painter; *Francesco di Giorgio* (Academy at *f* Siena; Adoration of the Child, and Coronation of the Virgin); perhaps the most cultivated is *Matteo di Giovanni* (M. da Siena), but undoubtedly the most repulsive. His three treatments of the Slaughter of the Innocents (S. Agostino, side *g* chapel to the right, 1482, Concezione, or Servi di Maria, on the *h* right, 1491, and the Museum of *i* Naples, with a falsified date) are among the most ludicrous excesses of the fifteenth century; Matteo appears as the Italian Michel Wolgemuth. (Other pictures in the Academy, and in S. Domenico, second chapel left of choir.) [A decidedly graceful picture of this master in the (usually closed) little church of Madonna della *k* Neve will probably bring about a milder judgment than the foregoing in favour of the attempt at expression and character evident also in the compositions of the Murder of the Innocents.—Mr.] Some also of the marble "Sgraffiti" *l* on the floor of the Cathedral are by his hand. A Christ in a glory of angels among many saints in a rich landscape (1491, Academy), by *m* *Benvenuto di Giovanni*, is at least painted without the affectation of his fellow-pupil, Matteo.

Of *Fungai*, *Pacchiarotto*, &c., we shall speak in considering the sixteenth century.

PERUGINO AND THE PERUGINESQUE.

MOVING southwards, we come to the precipitous town of Perugia, enthroned above the valley of the Tiber, Assisi and Spello higher still on its mountain steeps, Foligno in the plain, Spoleto looking down on the vale of the Clitumnus. These districts were the home of the Umbrian school; its influence reached eastward to the mountain towns of the Upper Apennines, and beyond them into the March of Ancona.

In this, the native country of St. Francis, a stronger spirit of devotion seems to have been kept up than elsewhere in the profane Italy of the Renaissance. The extraordinary intensity of expression in painting found here is partly explained by the distance from the proper home of the Renaissance; the distributing of talents in various places (before Perugino all painting has a local character); the more countrified, simple feeling of the patrons, whether they were inhabitants of the steep villages in the wine and oil districts or of retired convents; lastly, the influence of Siena, whose latest idealists, like Taddeo di Bartolo, worked in Perugia itself. Where people could obtain the new Florentine style, they at first satisfied themselves with stiff and hard expressions of it, as the legends in
a fresco of *Benedetto Bonfigli* in an upper room of the Palazzo del Commune at Perugia (after 1454) show—compositions of which the special worth consists in the excellently well represented details of
b architecture. [By him in St. Pietro, at the back to the left, a Pietà;
c in S. Domenico, S. Bernardino, and elsewhere in Perugia several works. The paintings by this master show here and there a striking resemblance to Carlo Crivelli, particularly in the details of the accessaries.—Mr.] But a clearer anticipation of the later genius of the school is found rather in the simple pictures which glorify the Mother of God and the Patron Saints in private houses of the town above mentioned, especially at Assisi; also inside and outside small churches: thus, for instance, the little church of S. Antonio in *d*
Assisi (on the right of the street which leads from S. Francesco to the Piazza) is painted within and without by various hands; some are graceful, in the Sienese manner, others are attempts in the Florentine manner: two Saints, in the picture on the wall at the back, have something visionary about them; for the rest, the prevailing char acter is tenderness.

Fiorenzo di Lorenzo likewise does not go beyond this line. [In the *e*
Pinacoteca at Perugia, No. 29, from the sacristy of S. Francesco de' Conventuali, Peter, Paul, and a lunette of a Madonna of 1487, show the diminished energy of N. Alunno, almost a prototype of Perugino in the grace of the movement and forms of the faces.—Mr]. *f*
The Adoration of the Kings, wrongly ascribed to Ghirlandajo, No. 39, is ascribed by Crowe and Cavalcaselle to Fiorenzo; it seems quite like an early Perugino. The eight doors of the shrine in the *g*
sacristy, with the legend of S. Bernardino of 1473, No. 209, are likewise ascribed to him.

Niccolo Alunno of Foligno is the first who strikes the chord which echoes so powerfully in Perugino: it is the expression of soul carried to enthusiastic ecstatic devotion, in heads of the tenderest, purest

youthful beauty. Niccolo's drawing of form was inferior, his paintings sometimes coarse, his arrangement awkward; but even now sometimes a painter succeeds with as limited external means in attaining a high though only provincial importance, through simple force of expression. Those of his works to be seen in public collections (for
a instance, in the Palazza Colonna at
b Rome, in the Brera at Milan, where there is a remarkable Madonna with Angels, of the year 1485), the most important is an Annunciation with a Glory and a Religious Community (from S. Ma-
c ria Nuova) in the Pinacoteca at Perugia (No. 75, Tempera, 1466); the form of the heads of Gabriel and the Madonna is wonderful; the devotion of the Angels thoroughly
d naïve. In Foligno: S. Maria infra portas; some ruined frescos; S.
e Niccolo; large rich altar-piece of several panels, his best executed masterpiece; also a Coronation of the Virgin with two kneeling
f Saints. In the Cathedral of Assisi, unimportant fragments of an altar-piece let into the wall. Other pictures at Diruta, S. Severino,
g Gualdo, Nocera, and La Bastia near Assisi. [At La Bastia is one
h of his latest pictures, a Madonna with Angels and Saints, of 1499. A remarkable picture in the Pina-
i coteca at Bologna (No. 360), an altar-shrine, painted on both sides; in front the Madonna between Saints; on the back the Annunciation. The painter has here employed a gold ground as an underpainting for the whole picture.—Mr.] On the whole, Alunno employs passionate intensity of expression with great moderation, and, in some instances, rather resembles the Paduans.

Pietro Perugino (de Castello Plebis, as he calls himself from his native city, Citta della Pieve, properly *Vannucci,* 1446—1524) is in his earlier time essentially Florentine. How far Alunno or Piero della Francesca, or in Florence Verrocchio and L. di Credi, individually affected him, need not be seriously considered; the chief thing was the impression of the artistic world then as a whole, which altogether decided his course. To this first period belong his frescos in the *j* Sistine chapel, the Childhood of Moses, the Baptism of Christ, and the Giving the Keys; perhaps also the Adoration of the Kings, from S. Maria Nuova in the Pinacoteca *k* at Perugia (No. 39), works which, along with great merit and beauty, hardly show any trace of what gave life to his later pictures. From the best period of his life comes the Adoration of the Child- *l* Christ in the picture-gallery of the Villa Albani (1491), and the beautiful fresco in the Chapter-house of S. M. Maddalena dei Pazzi at Flo- *m* rence.* The life-size Crucifixion, assigned to him by Vasari, in the church of La Calza at Florence, *n* near the Porta Romana, reminds us of Signorelli. Even before 1495 Pietro settled himself in Perugia, and opened his school. From this point we date the great series of pictures in which he seems to carry to their deepest depths the expression of devotion, of self-sacrifice, of holy grief.

How much in his works can one now look on as pure coin? In Perugia clearly he fell in with the already ruling tendency, which he carried out with so new a sense of beauty, and with far greater artistic talent than his predecessors, that even the most mechanical repetition could not destroy it. When he discovered that people

* The permesso (gratis) to be had in the Palazzo del Ministero dell' Istruzione Publica, Piazza Firenze. The entrance to the Chapter-house is from the Via della Colonna.

took an inexhaustible pleasure in the peculiar expression of his faces, and became aware of what they exclusively admired in him, he abandoned all the rest that he knew and could do; above all, the incessant study of life, so remarkable in the Florentine school. He left to Pinturicchio subjects rich in movement and contrast, instead of keeping himself fresh by means of them. To the affected heads, which people required of him, belong bodies and positions which, in reality, look only like appendages, and which the speculator very soon knows by heart, because it was obvious that the painter already did so. Yet the same man drew capitally as soon as he pleased, for instance, in his nude figures. He charmed his public also further by harsh bright colouring and easy rich ornamented drapery. The power of light in the colouring, and the delicate rendering of detail in many pictures, again show what he could do whenever he pleased. He places his Saints below side by side without any further arrangement, while all other schools group them, and arranges his Glories, Coronations, and Assumptions above, according to one plan. On the other hand, the detail, whenever he pleased, showed the most delicate feeling for lines. In the turn of the drapery he seldom rises above mechanical conventionality. In the Sistine one sees what at an earlier time he was capable of producing.

Of all artists who buried their talent and sank into handicraftsmen, Pietro is, perhaps, the greatest and the most lamentable example. He did, it is true, give clearly, solidly, completely, what was required of him, even in a late time when his powers had diminished, and no new idea could any longer be expected of him.

As regards the heads, we must recognise that Perugino adopted just the most beautiful motives from the Florentine school of art, then in a state of fermentation. It must have been a heavenly moment in his life when, for the first time, he filled the loveliest form with the expression of the sweetest enthusiasm, longing, the deepest devotion. This moment was again repeated; even in later pictures special heads came out as strikingly true, among others which only render a similar expression with the usual stereotyped means. In order to feel distinctly about this, one must analyse some of his heads closely in type and expression, and ask oneself how this peculiar oval, these melancholy gazing dove-like eyes, those small lips trembling almost to tears, have been produced, and whether in the especial place there is any necessity or justification for them. Sometimes he satisfies us, but in most cases he deceives us with an emotion quite objectless and aimless.* Why does Fiesole affect us quite differently? Because there comes in a strong personal conviction, which constrains him always to repeat the

* We leave out the question altogether, whether Pietro himself ever felt as his creations feel. It is quite out of place, and infringes on the eternal rights of poetry. Even as an atheist, as Vasari gives him out to be, in spite of the inscription with "Timete Deum" on his portrait in the Uffizii. Pietro might have painted his Ecstacies, and they might have been grand and true; only he must have followed therein an inner poetical necessity. Many confused ideas prevail prevail concerning the "profession of faith" of the artist and the poet, according to which it would be required that he should constantly carry his heart on his tongue, and in every work give out as complete a programme as may be of his individual thought and feeling. But as artist and poet he needs no other *sentiment* than the very strong one which is needed to give his work the greatest possible perfection. His religious, moral, and political convictions are personal to himself. Here and there they will be felt in his works, but will not constitute the foundation of them.

highest expression as powerfully as it is possible to him. Why is the impression in the Della Robbias always fresh and pleasing? Because they do not attempt to express emotion, and remain in the domain of a beautiful tone of feeling. What is it that connnects Perugino with Carlo Dolce? That both commemorate an expression which is essentially subjective and momentary, and therefore belonging only to one time.

We shall mention only the more important of his later pictures.

In Rome, Vatican Gallery, fourth room, No. 28, the Madonna with
a the four Saints, perhaps still of his beautiful middle period; fourth room, No. 24, the Resurrection, executed in great part by Raphael. [In the Sciarra Gallery, a beautiful life-size St. Sebastian; in the Borghese Palace, under the name Holbein, a remarkably beautiful portrait of himself, seventh room, No. 35.—Mr.]

d In the Cathedral of Spello, on the left, a Pietà (signed) of 1521; [the heads strikingly beautiful and full of soul, considering the lateness of the date.—Mr.], the expression in John pure and beautifully inspired.

e In Perugia: the frescos in the two rooms of the so-called Cambio, painted about 1500, by Perugino, with the assistance of dell' Ingegno, a beautiful and careful work, which thoroughly illustrates Perugino's views of the taste of the Perugians; isolated figures, placed alongside, in the same line, similarity of character in antique heroes, lawgivers, and prophets, want of true power compensated by sentimentality. [The pictures out of the churches of Perugia are almost all collected in the Pinacoteca, where the whole school is represented. Here is (extremely injured) the
f ruined fresco of an Adoration of the Shepherds, from S. Francesco del Monte, a composition in a lunette, not of great importance, and many others.] In S. Agostino, *g* the eight small panels with half-lengths of saints (in the sacristy), are more naive than the other pictures. In S. Pietro there is a *h* dignified Pietà (by the first altar in the left side aisle); in the sacristy, a series of small panel pictures with half-length figures, to which also the three in the Vatican Gallery once belonged; in the church, several copies, by Sassoferrato, after similar half-length figures. In S. Severo, Perugino *i* had the courage, after Raphael's death, in the year 1521, to paint saints on the walls underneath his fresco picture. [The great fresco of the Adoration of the Kings, in *j* S. Maria di Bianchi, in the neighbouring Città della Pieve, of 1504, is a good composition, with excellent special qualities, but dull colouring. Other works also there are in the Cathedral, S. Agostino, *k* Servi di Maria, near the town.—Mr.]

In Florence, the Pitti contains *l* the famous Deposition (1495), a collection of heads in a state of passive emotion, the effect of which is heightened by the absence of other contrasts; the head of Christ, most unworthy, the whole distinguished more for evenness of execution than real depth; there also, No. 219, Madonna adoring the Child, one of the truly felt pictures, unfortunately much painted over.—Uffizii: Madonna enthroned *m* with two Saints (1493), already conventional; two portraits. Aca- *n* demy, Great Assumption of the Virgin, below four Saints, of 1500, nearly related to the frescos of the Cambio, partly conventional, but with single heads of the greatest excellence; also a Gethsemane (early?); the remaining pictures there, even the group beneath, in Filippino's Descent from the Cross, late, and quite *fade* in parts.

a In the Pinacoteca at Bologna: a Madonna floating above four saints, a show picture of the rank of the Assumption first named.

[One of the most faultless of Perugino's works is found in S. *b* Agostino, at Cremona—a Madonna between Saints, of 1494.—Two highly important altar pictures, in *c* S. Maria Nuova at Fano, Annunciation and Madonna enthroned between Saints, of 1497 and 1498.—Mr.]

Among Pietro's assistants, *Ingegno* is mentioned by ancient writers with especial emphasis. However, the more accessible of the works attributed to him are *d* doubtful, *e. g.*, the excellent fresco Madonna, in the chapel of the Palace of the Conservatori on the Capitol, with its restrained expression in the manner of Alunno. [A *e* beautiful youthful Archangel Michael, a fresco picture in the Palazzo Gualterio, at Orvieto, appears to me decidedly a work of *Signorelli.*—Mr.] We may mention also some early anonymous frescoes of the Umbrian school in Rome: in *f* SS. Vito e Modesto, 1483, S. Cosimato in Trastevere, &c.

Now comes *Pinturicchio*, 1454—1513. He was early connected with Pietro (*e. g.*, as assistant in the works in the Sistine), and in the end he became, and continued to be, the one painter of that school, who, by preference, undertakes to execute by contract great histories in fresco. At first the Florentine manner affected him to some extent; afterwards he adopted Perugino's style of stereotyped expression. He never studied thoroughly; he collects his motives together wherever he finds them, repeats them even to the tenth time, and often uses the help of others. Confessedly a business man and entrepreneur, we may be sure with very small profits, he has at least this advantage, that we expect but little from him, and are then surprised, by traits of exquisite *naïveté*, beautiful heads, and remarkable costumes, and delighted by the simple way in which he uses his histories as fillings up of a splendid locality (buildings, gay landscapes, in the Flemish style). He, too, produces what was acceptable to his time, especially in the society that surrounded the Popes.

Under Innocent VIII. and Alexander VI. he and others painted the lunettes and vaulted roof in five halls of the Appartamente *g* Borgia (Vatican). There we have prophets, sibyls, apostles, sciences enthroned, with attendants, legends of various saints; lastly, stories from the New Testament, the greater part without any special expenditure of ideas. So, too, the frescos in S. Maria del Popolo *h* (chapels one, three, and four on the right, and the dome of the choir) show only the general style of the school. The remains in S. Pietro *i* in Montorio, and in S. Onofrio *j* (lower paintings of the niches in the choir) appear to be by still inferior Peruginesque hands; [Crowe and Cavalcaselle ascribe the latter to *Peruzzi*, who executed the upper part]; the four evangelists on the dome of the sacristy of S. Cecilia *k* more probably belong to *Pinturicchio.*—In the Ara Celi (first *l* chapel on the right), the Miracles and the Glory of S. Bernardino are painted with far greater feeling; here the master, though with insufficient power, strives after Florentine liveliness.—In the niche of the Choir of S. Croce in Geru- *m* salemme, the histories of the True Cross are told in the wrong place and in the wrong tone, also heavily overpainted; the Saviour blessing is, on the other hand, a truly grand idea, which might be Pin-

turicchio's own. Crowe and Cavalcaselle believe these paintings to be by Fiorenzo di Lorenzo. In the year 1501, he painted a whole
a chapel (on the left) in the cathedral at Spello; the Annunciation, the Adoration of the Shepherds and Pilgrims, and Christ among the Doctors; on the ceiling are Sibyls. Here, in a little country town, he let himself go quite naturally, and, among much that is conventional and mechanical, he produced a few most charming things; as, for instance, the reverential approach of the Shepherds and Pilgrims, Joseph and Mary in the Temple, &c. Rich, lofty backgrounds; gold ornaments laid on. Also, in S. An-
b drea (side aisle on the right), the gigantic large altar-piece of the Madonna enthroned, the child-like John writing at her feet, of 1504. In the years 1502–1507 he painted, with the help of several
c others, the Libreria (that is, the room where the books of the choir were kept) in the cathedral of Siena. (Best light in the afternoon.) The early supposition that Raphael gave him all the skeletons for this, even, indeed, made the drawings, or worked with his own hand on it, has been quite abandoned. I have only seen one of the very beautiful drawings for two of those compositions—the Landing in Libya, and the Reception of Eleonora of Portugal, in the
d collection of original drawings in the Uffizii; the other is in the Casa Baldeschi, at Perugia. I do not regard the former as Raphael's work, and by no means consider that a sketch, however superior it may be to the completed work, must therefore necessarily be by another artist. [The very beautiful drawing in Casa Baldeschi is also certainly the work of Pinturicchio. —Mr.] Crowe and Cavalcaselle suggest that Raphael assisted in the pictures of the ceiling. There is in these scenes out of the Life of Æneas Sylvius (Pius II.) nothing so good, and nothing so bad, that it might not, some time and mood, have been conceived and painted by Pinturicchio himself; the execution in itself is very careful and very even. A lofty historical conception, dramatic intensity of expression, in, for the most part, ceremonial pictures, are not to be expected; rather must we be satisfied that the characters and forms capable of life are here more numerous than usual in Pinturicchio. The life of the Pope became, under the hands of the fortunate painter, a graceful fable, a novel, all in the dress and character of his own time, not in that of fifty years before. Even Pius himself shows hardly anything like a portrait likeness. Frederick III. is "the Emperor," as he might appear in any tale. This sort of simplicity was an essential advantage for those painters.*

There are easel pictures of Pinturicchio's in the Museum of *f* Naples (the Assumption of the *g* Virgin), in the Pinacoteca of Perugia, No. 30, a large and excellent altar-piece from S. Maria dei Fossi, apparently of 1498 [in S. Girolamo (di Minori osservanti) there is in *h* the choir a Madonna enthroned, almost twelve feet high, with saints.—Mr.] Palazzo Borghese, in *i* Rome (a sort of chronicle of the History of Joseph), a fine altar-piece in S. Lucchese, above the *j* town of Poggibonzi.

Among the actual pupils of Pietro, after Raphael, *Giovanni*

* The Last Supper, in fresco, which was discovered several years ago, in the closed convent of S. Onofrio in Florence, now Museo Egiziaco, and given out as the work of Raphael, is a Peruginesque production, and most probably by Pinturicchio. Crowe and Cavalcaselle are disposed to regard it as a work of Gerino da Pistoja, who repeated in it an older composition of the school.

Lo Spagna was the most distinguished. His Madonna with patron saints, in the Town Hall of Spoleto, is one of the purest and freshest tones of the whole school. [There are pictures in two churches of the little town of Trevi, lying on the side of the Foligno road, in Madonna delle lagrime, second chapel on the left, the two especially beautiful figures of S. Catherine and S. Cecilia, the first hardly surpassed by an early Raphael; in S. Martino, a delicate and mild Madonna in the Mandorla with S. Francis and S. Antony, of 1511.—Mr.]. A Madonna with Saints, in the lower church of S. Francis at Assisi (chapel of S. Louis, first on the right). [Doubtless his most important work, of 1516; the execution extremely careful and refined. —Mr.] Frescos in the church of S. Jacopo, between Spoleto and Foligno, partly of his bold, mannered time; then, again, an early picture (if it be by him), the Coronation of the Virgins, in the choir of the church of the Zoccolanti at Narni (but a few steps from the road leading to Terni): the elevated tone of the figures, especially of the beautiful Madonna, still Florentine in conception, is yet far removed from a merely ecstatic emotion. [More probably by Ridolfo Ghirlandajo or Raffaelino del Garbo. —Mr.] In the P. Colonna at Rome, an excellent S. Jerome in the Desert is attributed to Lo Spagna. [In the P. Pitti, Corridore della Colonna, there is a tender Marriage of S. Catherine, between S. Antony and S. Francis, with youthful, innocent heads.—Mr.] [There is also by him a beautiful Madonna enthroned in the Pinacoteca at Perugia, No. 25.—Fr.]

The remaining pupils, *Giannicola Manni*, *Tiberio d'Assisi*, *Adone Doni*, the *Alfani*, *Eusebio di S. Giorgio*, may be looked for in the churches of Perugia and the neighbourhood, and especially in the Pinacoteca. By the last, there are two good and characteristic frescos, the Annunciation and the Stigmata of S. Francis, in the cloister in the little Capuchin convent of S. Damian at Assisi. Of 1507, two years older, is the beautiful Adoration of the Kings, from S. Agostino, in the Pinacoteca, No. 8; of 1512, is an altar-picture in S. Francesco de' Zoccolanti, at Matelica, near Fabriano. These scholars are, in some of their more distinguished works, more original and genuine than the master in his average later productions; but for the most part they are somewhat weak, and when the last of them tried to unite the principle of style of the Roman school with their own faulty rendering of form, they fell into a poor manner.

[*Giannicola Manni.* Principal picture, the Conversion of Thomas in S. Tommaso at Perugia; the second room of the Cambio is of his later time, with Sienese influences. Several excellent single Saints on a pier of the Cathedral. *Tiberio d'Assisi* painted a series of frescos from the life of S. Francis in the Cappella della Rosa of S. M. degli Angeli, below Assisi. Among Perugino's especial scholars, *Sinibaldo Ibi* deserves mention (Gubbio, the principal church; Rome, S. Francesco Romana). The *Alfani* must be regarded rather as imitators of Raphael than as pupils of Perugino. The father, *Domenico di Paris Alfano* (1483 till after 1536), received from Raphael the cartoon for a Madonna with Saints of 1518 (Pinacoteca, No. 59), and he betrays this overpowering influence in all his works. His son *Orazio* (1510–83) is entirely swayed by models of the most different sorts. *Adone Doni* (1540–83) shows in the Adoration of the Kings in S. Pietro

(fifth pier on the left) all sorts of foreign influences along with Perugînesque character. A Last Supper
a of 1573 in the lower church of Assisi; there, too, the mannered
b frescos of the C. S. Stefano; an altar-piece in the cathedral of Gubbio. *Gerino da Pistoja* is a constrained imitator of Perugino.—Mr.]

FRANCESCO FRANCIA AND HIS SCHOOL.

We return once again to Bologna, on account of *Francesco Francia* (born about 1450, died 1517), whose feeling is essentially related to that of Perugino, or was directly inspired by him. In painting, originally a pupil of Zoppo di Squarcione, or rather of Costa, he had, till late in manhood, especially applied himself to the goldsmith's art, and also made architectural plans and sketches. Afterwards, between 1480 and 1490, most probably in Florence, he might have learned to know Perugino in his best time, perhaps when he was painting the fresco in S. M. di Pazzi. (It must be understood these are but hypotheses.) And accordingly one of his earliest known pictures, the Madonna Enthroned, with six Saints and an Angel playing a lute, of the year 1494 (the date has been wrongly altered to 1490) (Pinaco-
c teca of Bologna, No. 78), is the most Perugînesque of all his works, splendidly painted, and possessing that depth of the partially ecstatic expression which only belongs to Pietro himself in his best middle period. Also an Annunciation with two Saints (No. 79 of 1500) belongs doubtless to this time. The Madonna enthroned between two porches, with four Saints, as well as the Adoration of the Child with Saints and Donators (No. 80 & 81, the last of 1499), are no longer in their original condition. Later on also, he appears constantly to have had reminiscences of Perugino.

But by his connection with Lorenzo Costa there arose a singular mixed style, which his pupils also, among them *Giulio*, his cousin, and *Giacomo*, his son, as well as *Amico Aspertini*, adopted. The healthy, sometimes even coarse, realism which Costa more especially represented, and which also existed in Francia hitherto by inheritance, appears in continual opposition to the Umbrian sentimentality. This, when engrafted on stranger, coarser forms takes that strange look of peevishness. Especially, the female Saints and the Madonnas seem to reproach the beholder for having the indiscretion to look at them. Yet Francia does not go into heavenly languors. On the whole, there is much more that is fresh, even knightly in him, than in the later pictures of Perugino. He drew more carefully, and not only placed his figures more freely and less conventionally, but he knew how to group them in a life-like manner, although his feeling for lines remained considerably undeveloped. The drapery is almost always full of life, and freshly conceived for each figure. As an old East Lombard, he takes pleasure not in merely ornamental richness, but in the real appearance and modelling of costumes, armour, ornaments, &c. He could and would not in those things lose the ground which Mantegna had gained. Still, narrative and action generally is not his strong point.

His most beautiful work in Bologna is the altar-piece in the C. Bentivoglio in S. Giacomo Mag- *d*
giore, dated 1499. Of the angels who surround the Madonna, those nearest to her are especially lovely; among the Saints, S. Sebastian is one of the most perfect forms of the fifteenth century. Other remarkable pictures, the Madonna

a enthroned with Saints in S. Martino (first chapel on the left), where the landscape is given and treated quite in a Ferrarese manner (and indeed in Costa's). The altar-piece in the great chapel on the left in *b* S. S. Vitale ed Agricola, beautiful angels hovering and playing on instruments round an old picture of the Madonna; the frescos on the right by *Giacomo Francia*, left by *Bagnacavallo*, of a considerably later time, but more especially the Visitation by the latter, almost entirely good and simple; in the Virgin, a lofty and touching emotion. [The pictures from the An- *c* nunziata of the year 1500; an Annunciation with four Saints, a Madonna with S. Paul, Francis and the kneeling Baptist, and a Crucifix with Saints, have lately been moved into the Pinacoteca.—Fr.]

d The frescos in S. Cecilia, of 1509,* a work of the whole school, should not be looked at when the impressions of Florence are too recent. The narrative part of them is felt to have been borrowed thence, and with considerable constraint. Only as far as Francia's own design seems to go, the forms are noble and full of life; in both his own pictures, this is true also of the heads and of the whole treatment. But why does Cecilia turn away with such a fashionable modesty, while Valerian puts on the ring? For all the same she is stretching out her hand to him. (Costa's landscape backgrounds, comp., p. 73c.)

Of Francesco's works beyond Bologna, the S. Stephen signed in the P. Borghese at Rome (where *e* there are also two Madonnas) might be quite an early one; the Madonna enthroned with four Saints in the gallery of Parma has strikingly *f* symmetrical positions of the head. The Descent from the Cross also, one of the earliest examples for the effect of an evening sky. In the Gallery of Modena is an excellent *g* large Annunciation, early. Of the famous picture at Munich (Mary in the Rose-garden), a copy in the *h* Pinacoteca at Bologna. A later Annunziata in the Brera. The *i* Deposition in the Turin Gallery, I know not how attested, resembles *j* one of the best Milanese. [Besides these, the Trinity with Saints *k* adoring, in S. Giov. Evangelista at Brescia (Baptistery chapel on the left), and altar-piece at S. Fre- *l* diano at Lucca deserve attention, —Fr.]

Giacomo Francia's masterpiece, inspired indeed not by his father, but by the Venetians, and therefore free from sentimentality, is the beautiful Madonna seated with *m* S. Francis, S. Bernardino, S. Sebastian, and S. Moritz, date 1526, in the Pinacoteca at Bologna. What there and elsewhere remains of his shows a reproduction, sometimes pure, sometimes mixed, of his father's thoughts. One of the earliest pictures, the Adoration of *n* the Child, in S. Cristina, the first altar on the right. [Among the principal works must be counted the Adoration of the Shepherds of 1519 in S. Giovanni at Parma, *o* second chapel on the right. A beautiful male portrait in the Pitti *p* Gallery, Florence, No. 195. Later pictures, one of 1544, in the Brera. *q*

From time to time the Atelier became a manufacture of half-length figures, and the conventionality and absence of thought went as far as in the worst moments of Perugino. By the ennuyé,

* The arrangement, according to the authors, is as follows:—

(Space for the altar).

Fr. Francia,	*Fr. Francia,*
Lorenzo Costa,	*Lorenzo Costa,*
Giacomo Francia,	*Giacomo Francia* (?)
Chiodarolo,	*Am. Aspertini,*
Am. Aspertini,	*Am. Aspertini.*

peevish expression, you can tell the Madonnas of this period, even at a distance.

Amico Aspertini, in his earliest picture (he calls it his Tirocinium), which might be painted about 1495, adopted the most Perugi-nesque style of Francia. It is a
a large Adoration of the Child, by Madonna, Donators, and Saints, in the Pinacoteca at Bologna. The frescos of a chapel on the left in
b S. Frediano at Lucca (stories of the face of Christ, *volto santo*, &c), are delicately and carefully executed, with exquisite special detail, betray all varieties of impression as they were taken up *en passant* by a phantast who never became truly formed and independent. Once, when he was probably inspired by Giorgione, he painted
c the picture in S. Martino at Bologna (fifth altar on the right); the Madonna with the holy bishops, S. Martin and S. Nicolas, with the three maidens saved by the latter.

By his brother, *Guido Aspertini*, there is a good, essentially Ferrarese Adoration of the Kings, in
d the Pinacoteca at Bologna, No. 9. [Also *Giulio Francia*, seemingly brother of Giacomo, a certain *Ja-*
e *cobus de Boateriis* (Pitti, No. 362), and the before-mentioned *Gion.*
f *Maria Chiodarolo* (see note, p. 96) in the Pinacoteca at Bologna, (No. 60) belong to the followers of Francia. Mr.]

NAPLES.

At Naples, under the last of the Anjous, René, and under Alphonzo of Arragon, pictures of the Flemish school had attained such a reputation that several national painters formed themselves directly upon them. This is true of *Simone Papa* the elder, whose picture of
g the Archangel Michael (Naples Museum) shows at least how gladly he would have followed the Van Eycks.

In the Flemish style there are besides in S. Domenico Maggiore; *h*
in the sixth chapel on the right, or del Crocefisso, the Carrying the Cross; near the altar, a Descent from the Cross, and in the first chapel left of the entrance, a very brown Adoration of the Kings. In S. Pietro Martire, the excellently *i*
coloured panel of S. Vincenzo Ferrer, surrounded by small coloured representations of his legends; in the lower church of S. Severino, at *j*
the high altar; above, the Madonna, below, S. Severino, between four Saints. Fr.]

At this time appears the artist whom the Neapolitans are accustomed to boast of as the father of their painting, *Zingaro* (really *Antonio Solario*). [The entirely uncritical Neapolitan history of art attributes to him, besides a romantic history, works of the most various origin; among them, some of those above-mentioned, while, in fact, there exists by him no single authenticated picture. What actually comes out is only that along with the Flemish influence the school of Umbria found acceptance in Naples; of any independent character in Neapolitan art there can be no question. Fr.] What deserves most attention among the works ascribed to Zingaro, are the twenty frescos of one of the courts of a convent at S. Severino (best light in the *k*
forenoon). This is an excellent work of the end of the fifteenth century, which shows a knowledge of the Florentine and Umbrian works of the time. Even the costumes only belong to this time. The life of S. Benedict has never been better represented, if we except Signorelli's frescos in Monteoliveto (Tuscany). The type of man here represented is indeed inferior to the Florentine, and in the nose, expression of eye and

lip, has something coarse and low-featured. But this is lost sight of in the number of living and powerfully depicted figures and likenesses; the forms move with grace and dignity on a middle distance, behind which the architectural or landscape background stands out easily and pleasantly. The master understood, for instance, as well as Giorgione, the delightful effect of slender stems, thinly clad with foliage, which rise up before and near steep masses of rock. In general, the landscape is treated here with complete understanding as a scene for important events, with the Flemish fancifulness and overcrowding. One never sees any sinking into conceits or heaviness; a harmonious noble style enlivens the whole.*

The quiet court, with the gigantic plane splendid still in decay, an oasis in the midst of the world of Naples, heightens the impression (unfortunately badly restored lately). [Next to this work ought to stand the great Madonna with
a Saints named Zingaro in the Museum (Room 25, No. 6), a comparatively unintellectual work; and the Ascension of Christ with Saints
b at the sides, called *Silvestro de' Buoni*, in the church of Monte Oliveto, Cappella Piccolomini on the left of the Porch.—Fr.]

The two *Donzelli* are authenticated neither by documents nor signatures, though one follows their fresh yet attractive individuality in some pictures of the Mu-
c seum, Room 25. To them are ascribed the wall-pictures in the
d ex-refectory of S. M. Nuova; on the north-east wall the Adoration of the Kings and the Coronation of the Virgin, in which Crowe and Cavalcaselle trace the hand of an Umbrian master, like *Francesco da Tolentino:* on the south-west wall the Bearing of the Cross, in life-size figures. This *is*, according to Schulz, by *Vincenzo Anemolo*. To *Silvestro de' Buoni* are farther attributed in S. Restituta in the
e Cathedral, Madonna with two Saints; other paintings in the Mu-
f seum; in his manner, Cathedral of Capua, in a chapel on the right, a
g Madonna with two Saints; Cathedral of Fondi, in a chapel on the
h right, a similar picture, signed. We should not mention this painter, nor his pupil *Antonio d'Amato* (a picture in S. Severino) but that
i among the works of the later Neapolitan school the eye rests gratefully on such pictures in which the painters have sought to represent lofty subjects with simple methods.* In Rome, amongst other places in
j the Palazzo dei Conservatori, and in the Neapolitan States, especially
k at Ascoli, appears *Cola dell' Amatrice*, an inferior master, also influenced by the Flemish school, who painted in this style till 1530.

THE OLD GERMAN AND FLEMISH MASTERS.

What impression will be made by the old Flemish and old German pictures alongside of those products of a strong natural growth of artistic talent? It would be a great error to believe that Italy in the fifteenth and sixteenth century did not esteem them; the comparatively large number in which they are spread through Italian galleries and churches, proves the contrary. Even if here and there it was esteemed only a luxury to possess northern pictures, the Italians of that time must always

* Another life of S. Benedict, in the upper story of that double row of Ionic columns at the Badia in Florence, always seemed to me like an earlier work by the same master.

* The beautiful Adoration of the Shepherds, in S. Giovanni Maggiore, first chapel on the right, might be by a Neapolitan follower of Lionardo.

have felt and prized something special in northern art.

The old Flemish school of the brothers *Hubert* and *John Van Eyck* had, ten years earlier than Masaccio, fully carried out into practice the realistic tendency of the fifteenth century. Already in the lifetime of both brothers some of those pictures appear to have reached Naples, which afterwards had so great an influence upon the school there.*

Subsequently, it was, above all, the so-called technical method which gave special worth to the old Flemish pictures, that is, the deep glowing light in the colours, which diffuses a poetical charm even over the prosaically-conceived characters and events. As soon as possible, they learnt the methods of the Netherlanders. The new vehicle, the oil (and the not less essential varnish) was not, by any means, the chief thing; much higher problems of colouring (of harmony and contrasts) must have been silently worked out on this occasion.

They were likewise impressed by the delicate completeness which makes a perfect jewel out of every good Flemish picture. Lastly, the Flemish treatment of landscape and architecture so true (comparatively) in linear and aërial perspective, gave a decisive impulse to Italian painting.

As to their conception in general, the Flemings gave to the Italians nothing which they could not have obtained by their own powers, though in a different manner. But people felt in the devotional pictures of the first the more harmonious seriousness, disturbed by no effort after beauty (being quite indifferent to the object represented). In the time of Michel Angelo the Flemish pictures were regarded as more "pious" than the Italian.

The immediate pupils of the v. Eycks, and also those indirectly influenced by them, are in some ways excellently represented in Italy.*

By *Justus v. Gent* is the chief picture out of S. Agata, now No. 46 in the town gallery of Urbino, the Institution of the Last Supper, 1474. [Among the spectators, the authentic portraits of the Duke Federigo di Montefeltro, with his wife and sons, and the ambassador of the Shah of Persia, are excellent in the execution. Fr.] *Justus de Allemagna*, who in 1451 painted a great Annunciation in fresco in the cloister of S. Maria di Castello in Genoa, near the church, is another apparently High Dutch master of that time, as more particularly appears in the lovely rich-blond Madonna. The circular pictures with Prophets and Sibyls on the roof seem to belong to a harder but still German hand.

The most important work of *Hugo van der Goes*, from S. M. Nuova in Florence, now in the

* [The S. Jerome with the lion, in his most realistically represented study (Museum of Naples) Sala di Raffaelle, No. 31, can yet lay no claim to the name of *Hubert v. Eyck*. The colour, everywhere scratched and cracked, as is never the case in real Van Eycks, the half heraldic lion, the streaks and lines in place of real letters in the inscriptions, but after all, the inferior execution must, in spite of all authorities, prevent us from giving such a name; and we must ascribe the picture to one of the Neapolitans affected by Flemish influence.—Fr.] The Adoration of the Kings in the church of the Castello Nuovo, in the picture on the left, was also regarded formerly as a work of *J. v. Eyck*; it is a very weak, dull, production, with touches of Raphael, Lionardo and the Flemings, and there is no question of its being the work of any great Master.—Mr.

* We have paid no attention to the names showered on the old Flemish and old German pictures still in Italian galleries, where A. Dürer, Olbeno, Luca d'Ollanda, are mere collective names, and the reader must consider all pictures of these masters not mentioned here as essentially non-genuine.

newly-arranged Museum of the Arvispedale, beside the church, a large Adoration of the Child by Shepherds and Angels; on the wings, the Donator, with his sons and two protecting Saints; his wife, with a daughter and two female Saints. The *Virgin* and the angels display the type of V. d. Goes, anxious, yet not devoid of charm; but the side pictures have all the striking Flemish individuality. From this and similar pictures the old Florentines may have learnt the art of por-
a traiture. In the Uffizii, the beautiful little picture of a Madonna enthroned with two angels, under a splendidly ornamental Renaissance arch, No. 703. No other contemporary school followed out precisely this idea; no one could have produced so brilliantly beautiful and tender an easel picture. [Certainly by Memling, much like V. d. Goes, by whom they cannot be, because of their later date, 1487 (erroneously read 1482 in the catalogue), are the two pictures, Nos. 769 and 778; also the two portraits, No. 749, are worthy of the master.] Much like H. v. d. Goes is the painter of a precious little picture of the Death of
b the Virgin, in the Sciarra Gallery at Rome, if it is actually not by him. The emaciated, dreary features of most of the spectators go indeed to an extreme which even Castagno and Verrochio did not overpass. [The remarkable original picture of this composition is in the National Gallery in London,
c ascribed to Martin Schœn.—Mr.] According to Waager, they belong to a master of the Calcar school.

"In the manner of Roger v. d. Weyden" [worthy of the master himself.—Mr.], so must I designate
d a Descent from the Cross which for several years has been exhibited in the Doria Gallery at Rome. Here we see northern art at a disadvantage, not because of the expression of pain carried nearly to grimace,—Guido Mazzoni, for instance, goes much farther, and adds pathetic gestures to it,—but on account of the want of beauty in the arrangement, which is so common in this school when it forsakes architectonic or decorative symmetry, and of the faulty form of the body, otherwise so carefully executed. Another Deposition, in the Uffizii, No. 795, ascribed to
e *R. v. d. Weyden*, excites the question, how it could be possible that the old Netherlanders could observe the details of reality with so sharp an eye, and copy it with such a sure and unwearied hand, and yet so misconceive life and action as a whole. The delight of the Florentines in motives of lively action was entirely wanting in them. (There is another Deposition after *Roger v. d. Weyden*, in
f the Museum of Naples.*)

A very famous triptych, said to be by Van Eyck, miniature-like in delicacy of execution, has lately been placed in the gallery at Pa-
g lermo. M. H.

By *Hans Memling* there is a masterpiece in the gallery at Turin
h of the greatest value, which surpasses all pictures of a similar kind in Italy. The Seven Sorrows of the Virgin all combined in one picture, the counterpart to the Seven Joys of the Virgin, in the Pinacothek at Munich. There is a old and good copy after the famous S. Christopher at Munich, in the gallery at Modena. There, too, by a
i painter who may stand between Memling and Metsys; Mary and
j S. Anna in the open air, giving fruit to the child.

According to the latest investigations, another very important master of the Van Eyck school,

* It is well known that to attribute this and similar pictures to *R. v. d. Weyden* the younger has been found to be impossible by authentic documents.

a *Gerard David von Brügge*, has been declared the author of an excellent Madonna, two-thirds of life-size, between S. Jerome and a bishop, in the conference hall of the town palace (formerly Doria Tursi) at Genoa. In the same hall are a crucifix with Mary and John, by an excellent early Netherlander, beautiful and distinct in character. Two other old German pictures are late and insignificant.—Mr.]

b In the Gallery at Turin there is a great Flemish Adoration of the Kings of the end of the fifteenth century [in the manner of *Hier. Bosch.*—Mr.]

c The picture of S. Catharine of Siena, with a view of a town, in the Academy of Pisa, may be the work of an early Dutch painter of the fifteenth century.

Of the work of Germans of the fifteenth century there is very little to be seen in Italy. Their works gave just what was most admired in the Flemings, but imperfectly and at second-hand; namely, the delicate splendid perfection of work, the glowing colour, the picture of the world in little. Still, there are in

d the Museum of Naples various pictures on folding panels, now divided, among others, Adoration of the Kings, of which one belongs to *Michael Wohlgemuth*. There is something touching in these fair, helpless-looking creatures in their kingly array, when one thinks of the decided will and capacity of the Italians contemporary with them. But we need not especially reverence the German school of the fifteenth century. It persisted in its deficiencies with a composure which could hardly be quite faithful. As it was too troublesome to learn to represent the spiritual through the corporeal, the expression of the soul in the movement of the body, there arose a great superfluity of unapplied fancy, which then turned to what was bizarre and extraordinary. One e sees, for instance, in the Uffizii, a Resurrection of Lazarus, with side pictures and (better) outside pictures, dated 1641, by *Nicola Frumenti*, whom we may guess to have been a master from the district of the Colmar school. Who gave this (by no means unskilful) painter the right to produce his horrible grimaces? The life of Dürer and Holbein, who had the firm and noble resolve to attain to the truth, was passed for the most part in the struggle against such and similar manuerisms.

It is time to pass on to the great masters of the beginning of the sixteenth century. Italy possesses considerable treasures also of this period of northern art.

First, a masterpiece of one of the most distinguished Flemish masters, about 1500. In S. Donato, at f Genoa, at the beginning of the left aisle; a rich Adoration of the Kings; on the side wings S. Stephen with a Donator and St. Magdalen, with a landscape background in the manner of Patenier. [Probably by *Bernhard von Orley*, with a distinct tone of *Mabuse*.—Mr.] Here the severity of the old Netherlanders is lost in a mild grace of feature and movement; the heads, as if freed from a curse, are pale with the smile of recovery; the colours, no longer confined to the gemlike brilliancy of the early pictures, pass into soft transitions and reflections; but the love of brilliant detail seeks for new problems—for instance, in special very highly finished representations of jasper pillars, gold ornaments, etc. The double portrait in the collection of painters' portraits in the Uffizii, signed g 1520, which then passed for that of *Quintin Metsys* and his wife, ought rather, on account of the reddish flesh tones, to be placed in the school of the *Master of the Death of the Virgin*. The portrait of a

5875

a cardinal in the Corsini Palace at Rome. Room 6, No. 43 (Albrecht of Brandenburg?), is an excellent work of a similar tendency. So, *b* also, the highly finished Discovery of a relic, in the gallery at Turin. A Netherlander of the same time, first rate, erroneously called *c* Holbein, Pitti, No. 223, a portrait. Of the genre pictures of Quentin Metsys and his school, which are best described as scenes of Antwerp counting-house humour, there are several in Italy. Among others in *d* the P. Doria at Rome, two Misers with two spectators.

Of the contemporary Netherland landscape painting some idea is *e* given by a beautiful picture in the Pal. Pallavicini (Str. Carlo Felice) at Genoa: it is a Repose in the Flight, in one of those retired wood landscapes which set before us one of the most beautiful poetical sides of northern art of that time (not by *Patenier*).

By *Herri de Bles* there is a beau- *f* tiful landscape with a ruin in the Uffizii, No. 730; his Tower of *g* Babel (Academy at Venice) was painted for the sake of the figures; *h* in his Pietà (S. Pietro at Modena, second altar on the right) the landscape appears to be treated partly in a Ferrarese manner.

[*Lucas van Leyden*, who, as "Luca d' Olanda," has become a general phrase to Italian custodes,* cannot claim with certainty a single one of the pictures ascribed to him, and we must give up the naming them as beyond the limits of this book. Among the best is the Ecce *i* Homo, in the Tribune of the Uffizii at Florence, which shows the hard hand of *H. Hemessen*.—Mr.]

* See above, note to p. 99. The most absurd is in the catalogue of the Turin gallery, of 1857: Coronation of Henry IV. of France, by Lucas Damez of Holland, born 1494, died 1533!—Mr.

By the elder Breughel there are, in the Museum of Naples, among *j* others two tempera pictures on linen; one, with the allegory of the Penitent deceived by the World, is signed and dated 1565; the other represents the Parable of the Blind. [By *Hieronymus Bosch* is a Temptation of S. Anthony (under *k* the name Cranach, in the Palazzo Colonna at Rome.—Mr.] By the Flemish contemporaries of Breughel, who had passed over to the Italian manner, there are in Italy few things worth mentioning, or else they bear the Italian names of the originals who prompted them. Several of these Netherlanders produced copies, and pasticcios after Lionardo and Raphael, which then and later misled people.

There is a tolerably large category of pictures which, in the absence of more special knowledge, I must describe as Flemish—Lower Rhenish. This style, recalling most the treatment of Qu. Metsys, in the years between 1510—1530, prevailed with various nuances from Flanders to Westphalia. To this group belong the masters *Jan Mabuse (Malbodius)*, *Bernhard von Orley*, *Joachim Patenier*, *Herri met de Bles (Civetta)*, *Jan Mostaert*, *H. Hemessen*, *Jan Schoreel*, *Michel Coxcie*, *Lambert Lombard*, *Victor* and *Heinrich Dünwege*, from Dortmund, and, above all, the anonymous *Master of the Death of the Virgin*, whose chief picture, the Adoration of the Kings, in the Dresden Gallery, comes from the neighbourhood of Genoa, where many pictures of this school are found. The most beautiful and richest of these pictures, in the Museum of Naples, Sala di Raffaelle, No. 28, is a great Adoration of the Kings with Donators, Saints, Monks, Nuns, and a number of Putti, among splendid renaissance-ruins, with a rich view seen through, signed 1512. The pretended mono-

gram A. D. is not to be found. Dürer is not to be thought of; the treatment of the black outlined heads is quite peculiar, and not corresponding to that of any known
a master.* The same museum contains, in the same hall, Nos. 25 and 26, two altar-pieces and several other smaller pictures likewise valuable of this kind. In the
b Brera at Milan, No. 243, a picture divided into three parts (Birth, Adoration of the Kings, and Repose in the Flight).

Lastly come the German painters of the best time. They, too, must be mentioned here, because in their development they were parallel only with the great Italians of the fifteenth century.

By *Albert Dürer*, even after abstracting all pictures falsely ascribed to "Alberto Duro," there are still a whole series of genuine pictures left. They begin with the won-
c derful portrait of his father in the Uffizii, of 1490, No. 768 [while his own fancifully costumed portrait, No. 498, is only a copy of the excellent original in Madrid.—Mr.] Then follows a masterpiece of his middle time, the Adoration of the Kings, Tribune of Uffizii, 1504, and an excellent drawing of the Crucifixion done in green, heightened with white, 1505, in the fourth room on the right from the tribune inclosed in a cover painted by *Breughel*. In the Borghese Gallery, Room
d 12, No. 37, a beautiful male portrait of 1505, according to Waagen's conjecture the likeness of Pirkheimer. A reminiscence of his stay in Venice, 1506, is the Christ among the Doctors, a half-length figure picture, in part truly Venetian, but in part somewhat
e grotesque, in the P. Barberini at Rome. By the way, look among the paintings executed by *Carpaccio*, 1502—1511, in the Scuola di S. Giorgio degli Schiavoni at Venice, *f* for the picture of S. Jerome in his Study, and compare it with Dürer's famous engraving of 1514, in order to see how, perhaps, the first timid attempt of the former gave the impulse to produce this imperishable work. [Cavaliere S. Angelo, at Naples, possessed in 1861 quite a *g* small picture of 1508; a weaver of garlands at the window. An excellent little Ecce Homo, half-length picture of 1514, in Casa Trivulzi, at *h* Milan.—Mr.]

Of the later time are the two Heads of Apostles in the Uffizii *i* (1516 in tempera), which do indeed display Dürer's whole energy, but not the high inspiration which was reserved for his last work, the picture of the Four Apostles in Munich.

The life-size pictures of Adam and Eve, P. Pitti, which may have *j* been painted about this time, if they really are by Dürer, at least show not unbeautiful form in movement. [These are certainly the originals from which the pictures in Madrid and Mayence are copied.—Mr.] His latest work existing in Italy, the Madonna of the year 1526, in the Uffizii, *k* No. 851, is already impressed by the spirit of the approaching reformation, without glory and adornment, harsh and domestic.

These works hang partly in the same rooms which contain Raphael, Titian, and Correggio. Can we only be just to them in a historical spirit, as it were, only "excuse" them? In any case Dürer, from the point of view of mere work, would hardly lose near Raphael: the life and freedom, though but comparative, which German art, certainly too late, owed him, was something immeasurable, which, without the lifelong effort of a great

* According to Waagen, by a Westphalian, resembling *Victor* and *Heinrich Dünweye*.

mind, could never have been mastered. But, also, measured according to an absolute standard, these pictures have a high value. The forms, without any ideality, but also without vague abstraction, correspond, that is in the pictures where the fancifulness of youth has been overcome, in the highest degree, to what he wished to express by them; they are the fittest robe for his kind of ideality. All gained by his very own work, the man and the style always identical. How many in the sixteenth century can boast of this? How have they all through whole schools been merely echoes in feeling and in expression?

Of Dürer's pupils *Hans Schäuffelin* is represented in the Uffizii by eight *a* pictures, with the legend of Peter and Paul, which belong to his best works. The pupils again fell into the fantastic manner from which Dürer had gradually freed himself by great effort. In *Albrecht Altdorfer*, to whom belong two pretty *b* pictures of the Academy of Siena, signed, this manner takes quite a pleasant romantic form, especially in the landscape.

By *George Pencz* there is, in the *c* Collection of Painters in the Uffizii, No. 436, an excellent youthful portrait. [Genuine and signed, painted in 1544, therefore not his own portrait.—W.]

By *Lucas Kranach* there is an early and, one might say, quite surprisingly good small picture *d* (1504) in the P. Sciarra at Rome; the Holy Family with many singing and dancing Child-angels in a fanciful landscape, after the manner of the Franconian school. Also good, one of the so-called Venuses (in a red cap with a gold chain and a transparent veil) with a Cupid Stung by Bees, of 1531, in *e* the Borghese Gallery at Rome. For the rest there exist no works of first-rate merit by him in Italy. Adam and Eve in the Tribune of the Uffizii, Saxon Dukes, and so *f* forth, in another room. A little St. George in a bright landscape, No. 751, is worth all of this. One of the best examples of the Adulteress before Christ in the Museum at *g* Naples.

By anonymous South German artists: an excellent, unfortunately much washed-out portrait of a Cardinal, in the Museum of Naples, as *h* delicately and intellectually conceived as any German portrait of the time; several portraits of the house of Hapsburg (Archduke Philip, Charles V., Ferdinand I.), partly South German, partly Flemish, in the same room of the Museum of Naples, in the P. Bor- *i* ghese, at Rome, and in other places. [By *Christopher Amberger*: the portrait of Charles V., in the Academy at Siena, Quadri diversi No. 54—a masterpiece.—W.] *j*

By *Nicolas Manuel*, *Martin Schaffner*, and *Hans Baldung*, I know of no picture. On the other hand, the great *H. Holbein* the younger had, like Dürer and Lucas, van Leyden, the fate to become a general name.

In the Uffizii: (1) The genuine, *k* excellent finished portrait of Richard Southwell, aged 33, of 1537;* the portrait of Holbein himself, in the Collection of Painters (that is a head drawn with chalk and pencil, tinted with little colour on a sheet of paper, which, later enclosed in a larger sheet, was provided with a gold ground, and completed by the additions of a coarse, clear blue-grey smock-frock). Originally, very likely by Holbein, in the style of many of the portrait-heads found

* The inscription bears the 28th year of Henry VIII.'s reign.

at Windsor; in spite of all ill-treatment and varnishing, the parts, for instance, round the left eye and the mouth, are still excellent. But the individual represented with the light-grey eyes, the square-shaped face, and the coarse upper-lip, is not Holbein, and the inscription not original. [But it is a true copy of a genuine one existing there, and the portrait must be a likeness of himself.—Mr.]

Of all the other portraits called Holbein, only two likenesses of Erasmus can be accounted genuine;
a that in the gallery at Parma, 1530,
b [and one in the gallery at Turin, soft as velvet, and firm also, unfortunately somewhat washed out.
c —Mr.] The one in the Museum of Naples is placed in too imperfect a light for close examination. [In
d the Manfrini Palace is a genuine, though not interesting, youthful picture of the master, of the year 1513, a young man, with a silver cup rimmed with gold in his right hand, the left leaning on a balustrade; the hands painted over. The well-known background, with renaissance architecture and ornaments.—In the public gallery of
e Rovigo, also, a portrait of King Ferdinand, which appears quite genuine.—Mr.]

Under the name of Holbein are found some of the miniature paintings of the early French school, in the manner of *Clouet*, named *Janet*. The equestrian portrait of Francis
f I., in the Uffizii, is one of the best; others in P. Pitti; also at Genoa, in the P. Adorno, etc.

GLASS PAINTINGS.

For my own part, I should gladly dissuade persons from the study of Italian painting on glass, so injurious to the eyes, in order that the sight may be reserved for the examination of frescos. But since there exists a very considerable number of remarkable works of this kind, I must not altogether pass them over. Especial study of the subject is not here to be expected.

Glass-painting may have been practised here and there during the whole of the later Middle Ages, but on a large scale it only came in with the Gothic architecture of the North. I can recall no painted glass of the Romanesque style. Even in quite late times many of the most important works are executed by transalpine artists, or, at least, by those who had been educated in the North.

How much of the painted glass of Milan Cathedral still belongs to the time of its building I cannot *g* state; that of the great windows of the choir is modern; that of the south side, which again suffered injury in 1848, will have to undergo restoration.—The great window in the choir in S. Domenico, at Perugia (1441), is attributed to a certain *Fra Bartolommeo:* a series of histories, and four rows of saints, somewhat commonplace in style. A great part of the pictures in glass in the Cathe- *i* dral of Florence (since 1436) were by a Tuscan educated at Lubeck, *Francesco di Livi*, from Gambassi, *j* near Volterra; but the greater number are ascribed to the famous bronze-worker, *Lorenzo Ghiberti*, especially the three front circular windows. Neither one nor the other make a striking, overpowering expression. Far more characteristic is the Descent from the Cross in the front central window *k* of S. Croce, which is said to be an authentic design of Orcagna. Paintings on glass begin to be more interesting only after this time, because the powerful Italian realism of the fifteenth century also interpenetrates them; henceforth they are

distinguished from the contemporary northern pictures not only by the style of drawing and conception, but also they serve decorative purposes more freely, and at the same time attempt much more to be real pictures with separate meaning than in the North.

Out of German and Italian realism was combined the style of the preacher and lay-brother, *Jacob von Ulm* (1407–1491), who pro- *a* duced the splendid picture in S. Petronio, at Bologna, of the fourth chapel on the right, and perhaps also that of the fourth on the left was constructed under his direction. Of the remaining windows of this church, the one in the seventh chapel on the left (C. Bacciocchi) is remarkably beautifully executed, after the vigorous design of *Lorenzo Costa;* of similar style, is that of the fifth chapel to the left. That of the ninth chapel on the right is supposed to be after a sketch of *Michelangelo's;* but the motives of the single saints distinctly remind us of *Bandinelli's* figures in relief in the Florentine shrines in the choir; the execution is very rich in colour for this later period. —*Costa*, too, is doubtless the author *b* of the circular window of S. Giovanni in Monte in Bologna. (John on Patmos); the windows next to *c* it inferior.) In S. Giovanni e Paolo, at Venice, the great window of the right transept is considered to be the composition of *B. Vivarini;* the upper series of figures are more in Vivarini's style than the lower. [The last are by *Girolamo Mocelto.* —Fr.]

d The great window of the choir in S. M. Novella, in Florence, by *Alessandro Fiorentino* (perhaps *Sandro Botticelli?*), of the year 1491, is only of moderate excellence; on the other hand, the painted glass of the adjacent C. Strozzi may be called the best in Florence; it seems composed in harmony with the frescos of *Filippino Lippi.* There are some good smaller pieces of work also in S. Spirito, in the *e* C. dei Pazzi, in S. Croce, in S. *f* Francesco al Monte, in S. Lorenzo, *g* of a recognisable general type which seems to indicate the composition of a Florentine, and the execution of a Northerner.

Lucca possesses, perhaps, the best thing of this whole style in the beautiful windows of the choir *h* of the Cathedral; they remind us most of the windows of the C. Strozzi. The other painted glass, also of this Cathedral, is of the best. In S. Paolino, there is some *i* glass in the same style, somewhere about the year 1530.—In the Baptistery of S. Giovanni, the circular *j* window with the figure of the Baptist, of the year 1572.

In Arezzo, the beautiful painted *k* glass of the Annunziata is still of the fifteenth century; but in the Cathedral we meet the most famous painter of Raphael's time, *Wilhelm of Marseilles.* He it is who adorned both the side windows of the choir of S. M. del Popolo at Rome with *l* stories of Christ and Mary—in the time of Julius II., apparently after compositions of an excellent Umbrian master. [The colouring, unlike the early French and German painting on glass, appears dull, cold, and watery.—Mr.] Later, in the Cathedral of Arezzo, he may have *m* followed other models or his own invention; at any rate, his style is here, on the whole, the same which characterises the Netherlanders then working in Italy. The limitations of this art, which has to be subordinate to architectonic symmetry and absence of action, not only because it must avoid disagreement with the vertical designs of the Gothic windows, but more in order to refrain from complicating its immense resources of colouring with other distracting elements of effect;—these limits

are here entirely forgotten, as so often in the glass painting of the sixteenth century; they are pictures transferred to glass.*

a In the Cathedral of Siena, the glass painting of the large front circular window—a Last Supper—was executed by *Pastorino Micheli*, 1549, after a somewhat mannered composition not very suitable for this style by *Perin del Vaga*.

In reality, the whole art found little sympathy which could be spared from the engrossing interest which in Italy was given to ecclesiastical fresco and oil painting; it has, as a rule, the character of an accessory of luxury.—In the windows mentioned before (Vol. on Architecture), which are ascribed to *Giovanni da Udine*, only arabesques are treated of, which are calculated to complete the decorative impression of the place.

CHAPTER VI.—PAINTING OF THE SIXTEENTH CENTURY.

Not through the impulse of imitation of any external type presented to it; not, for instance, through the exact imitation of the antique, but by its own force did art, after the end of the fifteenth century, attain the greatest height which it was granted to her to reach. Out of the study of life and character which had been the problem of the century, arose a new birth of perfect beauty. It is presented to us not as a mere indication and intention, but as fulfilment; and not until art in the fifteenth century had mastered the expression of every kind of life did she, simplified and at the same time infinitely enriched by her achievement, create at last the highest form of life.

Then and there it springs forth, suddenly, like a flash of lightning, not simply the fruit of persevering endeavour, but like the gift of heaven. The time had come. Out of the thousand elements proved to be capable of delineation, out of the wide extent of life which had formed the domain of art from Masaccio to Signorelli, out of time and nature, the great masters now gather eternal truths for imperishable works of art. Each has his kind, so that the one beauty does not exclude another, but altogether form a multiform revelation of the highest. The time of full bloom is indeed but short, and even then those who failed to reach the goal still continued to work in their old way; among them some excellent and even great painters. We may say that the short lifetime of Raphael (1483–1520) witnessed the rise of all that was most perfect, and that immediately after him, even with the greatest who outlived him, began the decadence. But this perfect ideal was created, once for all, for the solace and admiration of all time, will live for ever, and bears the stamp of immortality.

LIONARDO DA VINCI.

Lionardo da Vinci (1452–1519), the pupil of Verrocchio, assures to the Florentine school the well-deserved glory that from among them the liberating genius arose. A wonderfully gifted nature, whether it were as architect, sculptor, engineer, physiologist and anatomist, always an originator and

* In the central window of the façade of the Anima at Rome there is said to be still a Madonna of Wilhelm.

discoverer, and withal in every other relation the perfect man, strong as a giant, beautiful even into old age, and famous as a musician and an improvisatore. We cannot say that he scattered his powers, for this many-sided activity was nature in him; but we may lament that so few of his designs in all branches of art were carried out, and that of those few the best part has been destroyed or only exists in fragments.

As a painter, again, he includes the most opposite gifts. Perpetually endeavouring to make clear to himself the anatomical causes of all physical appearances and movements, he then turns with admirably quick and sure rendering to the intellectual expression, and gives the whole scale from heavenly purity to all the depths of absurdity and corruption. His pen sketches, of which many are *a* exhibited in the Ambrosiana at Milan, give the richest proofs of this. In him are united the beautiful soul of the enthusiast with the strongest power of thought and the highest understanding of the conditions of ideal composition. He is more real than all earlier artists where the point is reality, and then again sublime and free as few have been in any century.

His earliest preserved works* are portraits, and in those his peculiar manner of painting can best be traced. A few words concerning the general style of portrait painting at that time may be allowed us here.

We constantly observe that during the fifteenth century and through the whole lifetime of Lionardo and Raphael hardly any but very distinguished characters were painted separately, at any rate, except at Venice, where in Giorgione's time portrait painting began to be a luxury considered suitable to the rank of aristocratic personages.

In the rest of Italy the separate pictures (not those merely introduced into wall paintings and church pictures) even of princes are rare. *Piero della Francesca's* *b* double portrait, with the especially characteristic and graceful allegorical pictures at the back, in the Uffizii, No. 1300, might represent a contemporary tyrant and his wife [without doubt Federigo di Montefeltro, Duke of Urbino, and his wife Batista Sforza], the portraits of the Milanese *Bernardino de' Conti* in the Gallery of the *c* Capitol, and in one of the Papal dwelling rooms of the Vatican, *d* perhaps represent princely children; so, too, the girl's head called *P. della Francesca* in P. Pitti, No. *e* 371 [more probably by *Pollajuolo*, Mr.]; the female head arbitrarily named Mantegna, in the Uffizii, *f* No. 1121, certainly represents a lady of high rank, according to the catalogue, Elizabeth, wife of Guido Gonzaga, Duke of Mantua. We find more often self-painted portraits of artists, as, for instance, in the collection of painters in the *g* Uffizii, those of *Filippino Lippi* (still erroneously called Masaccio) of *Perugino*, of *Giov. Bellini* (another in the Capitoline Gallery), and *h* in the same place in the rooms of the Tuscan school, that of a Medallist and of *Lorenzo di Credi* (to whom besides is ascribed the portrait of a youth, almost Peruginesque in expression). For the likenesses of prelates of rank, even the Popes, we are limited up to Raphael's time almost entirely to

* The head of Medusa in the Uffizii is, as I believe, not only not the youthful work of Lionardo, described by Vasari, but not even a copy from it, rather an attempt made only after Vasari's description, to produce something of the kind, perhaps by one of the Caracci. [Clearly no tyro, but a ready and determined hand, yet less suggesting to my mind the Carracci than the Milanese Lomazzo. —Mr.]

monumental sculpture. The remaining portraits are almost only memorials, which were executed in honour of literary fame, of love, of near and close friendship, also of great beauty, and were often produced by the artist for the sake of preserving the memory of these qualities. For the sake of her beauty *Sandro* painted La Simonetta, Pitti, No. 353; as an old friend, *Francia* appears to have painted the fine portrait of the Vangelista Scappi in the Uffizii, No. 1124.*

* In this connection we may mention the woodcut, To Distinguished Men, by Paolo Giovio, as the first great collection of portraits. The sketches of them, collected from all quarters, those of the fourteenth and fifteenth centuries, certainly very much from frescos, were found in the Palazzo Giovio at Como. There are among them (according to Vasari, Life of Piero della Francesca), for instance, a large number of heads which Raphael had copied from the *frescos* of *Bramantino*, so rich in portraits, in the Vatican chambers, before he took them down to make room for Heliodorus and the Miracle of Bolsena; by Raphael's bequest they came through Giulio Romano to Paolo Giovio. In the sixteenth century the Medici had the whole collection copied by painters sent on purpose, and these copies, which still possess a higher authority than the woodcuts, now form a part of the great collection of portraits in the Uffizii, on the corridor of the two galleries. [Unfortunately executed by hasty workers of a poor kind, at their head, *Cristofano dell' Altissimo*.—Mr.]

Another fine old collection, the Mantuan, works of the excellent Veronese painter, *Francesco Bonsignori* (born 1455), seems to have been dispersed after the catastrophe of Mantua, 1630. (Comp. Vasari, in the Life of il Giocondo.)

[A sort of ideal collection of painters is formed by the twenty-eight half-lengths of wise men, poets, learned men, etc., of ancient and modern times, which, having apparently issued out of the atelier of *Justus van Gent*, who was employed in Urbino in 1474, adorned the Palace of Urbino, where the young Raphael copied a number of them (in his Venetian sketch-book). Half of these pictures are in the P. Barberini at Rome, in rooms very difficult of access; the other half has come into the Louvre with the Campana collection.—Mr.]

In manner of representation these works differ greatly. *Massacio*, *c* in the Brancacci Chapel, already gives a clever three-quarter view. *Andrea del Castagno* (youthful *d* portrait in the P. Pitti) follows him to the best of his power; *Sandro*, on the other hand, only gives a profile (the so-called Simonetta Pitti, No. 353, see anterior); excellent portraits by him Palazzo Strozzi, Florence. The *e* North Italians also are divided: *P. della Francesca* gives heads in profile, with the sharpest and most exact modelling, which omits no warts or other detail, on a pretty landscape background; *Conti* also does profiles; *Mantegna* and *Francia* (also *Perugino*) give the heads quite in a front view, and endeavour by beautiful landscapes to give them a really ideal background. In the so-called *Mantegna* *f* there is a mountain in the last Glow of Evening. The picture of the Medallist is approaching a three-quarter view (with a landscape in the manner of Francesca); so also do *Lorenzo Costa* (P. Pitti) *g* and *Giovanni Bellini*. *Lorenzo di Credi* follows Lionardo (a fine portrait of a man by him in Palazzo *h* Torrigiani, Florence).

In conception some of these portraits are noble masterpieces. But Lionardo surpasses them all in what is peculiar to himself, in the modelling, and gives to what he represents a breadth of higher life which is peculiarly his own and goes with his ideal. He too willingly uses the help of landscape, and thus gives the last touch in the portrait of the Gioconda (Louvre) to the thoroughly dreamy effect produced by this portrait of all portraits.

As he never could satisfy himself in his striving towards finished modelling, he sometimes employed colours which later on brought greenish tones into the shadows.

But the lofty, intellectual grace in the head and attitude; the beauty of the hands in the genuine pictures designate clearly the time which uses the gift of character in the noblest manner.

[In my opinion Italy possesses (not counting the coloured drawings) but a single genuine finished picture by Lionardo—that of Isabella of Aragon, wife of Giov.
a Galeazzo Sforza, near her husband, in the Ambrosiana at Milan, Nos. 152 and 153, formerly called Ludovico Moro and his wife. This profile picture is beyond all description beautiful and charming, and of a perfection in the execution which excludes the possibility of any author but Lionardo. The picture of the Duke is unfinished and washed out. Among the drawings is one of a lady with eyes cast down, in red chalk, especially charming.

b The Goldsmith in the P. Pitti (No. 207) appears to me an excellent picture from the hand of *Lorenzo di Credi*. The so-called Monaca of Lionardo, also there, No. 140, a lady draped in black gazing at a convent building, is decidedly too weak for Lionardo. The head of a young man looking straight forward, with hair brushed back, in the
c Uffizii, No. 1157, is clearly late (about 1540). Lastly, as to Lionardo's portrait of himself in the collection of portraits of painters, we must say boldly that, in spite of its great fame, this picture cannot now nor ever stand for an original work of the great Florentine. A man like *Schidone*, like *Sisto Badalocchio*, or a somewhat earlier imitator of Correggio, might easily have produced such a picture.—Mr.]

His remaining portraits are in foreign countries.

After these works, in which there is but the faint aroma of his ideal, those smaller works may follow in which it reveals itself without reserve. It was anticipated in the youthful heads of Verrocchio; but it reaches its full charm in Lionardo; the smiling mouth, the small chin, the large eyes, sometimes shining with a joyousness, sometimes slightly veiled by a gentle sorrow. Conventional expressions appear in all the fifteenth century; but here first we have an expression which a great master gives as his highest effort. It is undeniably one-sided, and easily falls into mechanical repetition, but thoroughly fascinating.

The Madonnas, Holy Families, and other compositions of which we are speaking are sometimes naive even to a genre character. But in them begins that higher feeling for lines, that simplicity which reaches perfection in Raphael. There is in him but an echo of the Florentine domestic character of earlier Madonnas. Here, again, the most remarkable works are in foreign countries; and of those in Italy what are in the private galleries of Milan are unknown to me. [There are no more genuine paintings by Lionardo in private collections at Milan. Still, any one who has leisure will do well to visit the house of Duca Scotti, Duca Melzi, Don Giacomo Poldi-Bezzoli, etc. By Lionardo little will be found, or nothing certain, of his school that is good and pleasing.—Mr.] Of the works now in Italy very few are recognised as originals: far the greater number pass either for works of his pupils after sketches and ideas of Lionardo, or as direct copies from finished works of his hand.

These pupils, whose own works are still interpenetrated with the forms and motives of Lionardo, had attached themselves to him in Milan; amongst them we must first consider *Bernardino Luini* and *Andrea Salaino*.

a First of all, the beautiful fresco of the Madonna with a Donator on a gold ground is an original work, in an upper gallery of the Convent of S. Onofrio in Rome (1482); chiefly Florentine in character, so that the fellow-pupil of L. di Credi is felt. The somewhat strange bowed-down attitude of the child blessing is explained by the fact that originally it was held up by Mary in a waistband, of which the tempera colour has entirely disappeared.

b [A Madonna called Scuola di Lionardo, in the Borghese Gallery, first room, No. 65, is, in my opinion, by *Giov. Pedrini*.—Fr.]

"Modestia e Vanità," in the Pal. Sciarra at Rome betrays, in the melting away of the modelling, the hand of *Luini*; to judge from the not very beautiful hands arranged in parallels and right angles, the arrangement of these parts can hardly have been given by Lionardo. The characters are infinitely beautiful.

d Of the half-length of John the Baptist (Louvre), with the highly enthusiastic look, none of the copies existing in Italy give a satisfactory idea, not even that in Milan.

"Christ among the Doctors," a half-length picture; the original in England executed only by *Luini*; a good copy in the Pal. Spada at Rome. Incapable of representing the conquest of argument over argument, Painting here gave the victory to heavenly purity and beauty over the constrained and commonplace. The conquered party are confined to half-length pictures, with whom the tellingly prominent chief figure hardly occupies itself. Too often, in the pictures of this subject, we have only a child in a large temple hall, lost among a crowd of men who seem as if they might show their full age in some rough way.

A Little Christ giving the Benediction, perhaps most probably *e* executed by *Salaino*, in the Borghese Gallery, first room, No. 33, appears to be a direct inspiration of the master. [Most likely by *M. d' Ogionno*.—Fr.]

There is a small repetition by *Salaino*, in the Uffizii, of the famous *f* picture of S. Anna, on whose knees sits Mary, bending backwards to the children. In expression as sweet as any picture of the masters, and executed also with great tenderness, it yet shows how much the scholars were inferior to their original in drawing and modelling.

An original work of Lionardo is the underpainting in a brown tint of an Adoration of the Kings, in *g* the Uffizii; somewhat crowded, part of it only the first sketch, but most significant by the contrasts of the solemn devotion of those kneeling in front and the passionate longing in those pressing forward. It gives great fulness of life with a severe and grand foundation.

Genuine and quite corresponding in character to this picture is the S. Jerome, likewise painted in brown in the gallery of the Vatican, second room, No. 1, formerly in the Fesch Gallery. The strong markings of the limbs in the foreshortened position was here clearly the problem which interested the master.

[An Annunciation, lately removed from the Church of Monte *i* Oliveto, in Florence, to the Uffizii (No. 1288), is described as a youthful work of Lionardo; given by Crowe and Cav. to *Rid. Ghirlandajo*, by Mündler decidedly to *L. di Credi*].

Of the work, by which Lionardo most strongly impressed his contemporaries, the battle at Anghiari, drawn in 1503 and 1504 (for the great hall in the Pal. Vecchio, at Florence), nothing has been saved but a single group in the engraving.

Lastly, before 1499, he had al-

ready completed the world-famous
a Last Supper, in the Refectory of the Convent of S. M. delle Grazie. (Best light about noon.) Its ruinous condition, which began to exist early in the sixteenth century, is almost entirely caused by Lionardo's having painted the work in oil on the walls. (The fresco op-
b posite, by a mediocre old Milanese, *Montorfano*, is well preserved.) Base retouchings, principally of the last century, did the rest. Under such circumstances, old copies possess a special value. They are, especially in the neighbourhood of Milan, very numerous;
c one, for instance, in the Ambrosiana, a return to the elder Lombard style, by Araldi (p. 79 *b*), in
d the gallery at Parma. According to the original sketches of Lionardo preserved here, and those (especially at Weimar) of single heads,
e the head of Christ, in the Brera, is regarded as undoubted. The picture itself, even as a ruin, teaches us what cannot be learnt either from Morghen's engraving or from Bossi's copy; apart from the general tone of light and colour, which is by no means lost, one can understand nowhere but here the true proportion in which these figures were conceived, the locality and the light, perhaps also the splendour of originality, which nothing can replace, pervading the whole.

The scene which is known in Christian art as the Last Supper, given usually as a wall picture in Refectories, contains two quite different actions, both repeatedly treated from the earliest times, and by great artists. The one is the institution of the Sacrament, very characteristically treated by *Signorelli* (p. 68 *g*). The other action is the "Unus Vestrum"—Christ expresses his knowledge of the betrayal. Here, again, either, according to the words of Scripture, the pointing out of the traitor by taking the sop to be dipped at the same time (as in *Andrea del Sarto*, see below, Convent S. Salvi), or simply the grieving word of Christ may be the distinctive action. With Lionardo it is the last. Art can hardly undertake a more difficult subject than this, the effect of a word on a seated assembly. Only one light reflected twelvefold. But would the spiritual result gain by it if the twelve, passionately moved, left their places to form richer groups, greater dramatic contrasts? The chief purpose, the domination of the principal figure which could only sit and speak, would, in the action of the others, be unavoidably lost. Even the table spread for the meal, which runs across the figures like a light parapet, was of the greatest advantage; the essential part of the emotions that moved the Twelve could be represented in the upper part of the body. In the whole arrangement of the lines of the table and of the room, Lionardo is purposely as symmetrical as his predecessors; he surpasses them by the higher architectonic effect of the whole divided into two groups of three, on both sides of the isolated principal figure.

But the divine element in this work is that we attain a result in which the accidental and limited in art is lost in the highest expression of eternal and self-developed beauty.

A most powerful mind has here opened all his treasures before us, and united in one harmony all degrees of expression of physical form in wonderfully balanced contrasts. The spiritual result has been finally summed up by Goethe. What a race of men is this, passing from the most sublime to the most limited, types of all mankind, first-born sons of perfect art. And, again, from the simply picturesque

side, all is new and powerful, motives of drapery, foreshortenings, contrasts. If one looks at the hands alone, we feel as though painting had but just awakened to life.

BERNARDINO LUINI.

Of the Milanese pupils, *Bernardino Luini* (died after 1529) did not know Lionardo at the time of his earliest works; in those of his middle time he most faithfully reproduced him; in the later ones he produced independently on the foundation thus gained, so that it is evident that with perfect *naïveté* he had only taken from the master what was natural to him. His taste for beautiful, expressive heads, for the joyousness of youth, found full satisfaction in his master, and was most nobly developed by him; and even his latest works give the finest proofs of this. On the other hand, nothing of the grand, severe composition of the master has come down to him; one might believe he had never seen the Last Supper (though he once imitated it), so faulty in lines and ill-arranged are most of his dramatic compositions. His drapery, also, is often slight and careless. On the other hand, he shows occasionally what no teacher and no school can give—grandly felt motives, arising from the most profound conception of the subject.

Beyond the neighbourhood of Milan, only small single pictures by him are to be found. Besides those named (p. 111, c, d), the most *a* important is the Beheading of John, in the Tribune of the Uffizii, long attributed to Lionardo, although the form of the hands, the somewhat commonplace beauty of the king's daughter and her maid, the glassy, vaporous surface of the nude, clearly indicated the pupil. The executioner grinning, and yet not caricatured; the head of the Baptist very noble. Thus does the golden period mark its character. In the P. Capponi, at Florence: *b* Madonna kissing the Child. In the P. Spinola (Strada Nuova), at Genoa: an excellent Madonna *c* with the Child giving the Benediction, along with S. Stephen and S. James the Elder, by Luini, or a fellow-pupil [most probably by *Andrea Salaino.*—Mr.], employing the Raphaelesque motives of the "Reveil de l'Enfant" (Bridgewater Gallery). Other Madonnas in various places.

In Milan, the Ambrosiana, the *d* Brera, and private collections contain a number of easel pictures by him. Thus the Brera has a specially finished Madonna with the Child sitting in front of a bower of roses. *e* In the Cathedral of Como, two great tempera pictures (altars right and left), the Adoration of the Shepherds and that of the Kings, with wondrously beautiful details; in the right side aisle, another great altar-piece, which, unfortunately, has suffered very much, and was restored in 1857. Here also are several others by him.

Frescos:—Before all others, the *f* Church S. Maurizio (the so-called Monastero Maggiore), at Milan, divided by a wall into a front and a back church, which were both entirely decorated by Luini and his contemporaries, partly with decorative paintings, partly with figures and histories of saints; the great part of Luini's own work seems to be collected on the two sides of the wall and the adjoining part. Also a whole collection of frescos, by Luini, removed into the Brera: the chief work is a Ma- *g* donna enthroned, with S. Antony and S. Barbara (1521); in quiet devotional pictures of this kind, where the subjects protected him from unsymmetrical arrangement, his loveliness is enchanting. The remaining frescos here appear to

be pretty early; for instance, in the somewhat timid mythological and genre subjects, the *naïveté* of which quite indicates the coming glow of the golden time, and also the pictures from the life of the Virgin and the well-known simple and beautiful composition of the Angels carrying the body of S. Catherine.*

a

b In the Ambrosiana (side room on the ground floor to the right), a great and important fresco of the Mocking of Christ in presence of an adoring religious fraternity is, on account of its powerful colour and its portraits, of especial value. The frescos from the P. Litta are in Paris. Finally, the two later great works, in the Pilgrimage *c* Church at Saronno (between Varese and Milan). The nave in the pompous early baroque style; the Cupola decorated with a symphony of angels, by *Gaudenzio Ferrari*, the short drum with statues of *Andrea Milanese*, the walls below painted with frescos of *Lanini* in the upper part, and below with frescos of *Cesare da Sesto* and Luini (SS. Roch and Sebastian); then, in the passage to the choir, the Marriage of the Virgin and Christ among the Doctors, both by Luini, although in a different colouring and character from the rest; then, in the choir itself, the two great frescos, the Adoration of the Kings and the Presentation in the Temple; above in the panels and the upper part of the walls, Sibyls, Evangelists, and Fathers of the Church; lastly, in a little offset of the choir, on the right, S. Apollonia; on the left, S. Catherine, each with an angel: these last-named paintings belong to the most perfect of Luini's creations.†

Lastly, in S. Maria degli Angeli, *d* at Lugano, on the principal wall above the entrance to the choir, is the colossal fresco picture of the Passion (1529), of which the foreground includes the Crucifixion, with the followers of Christ, the thieves, the captains, soldiers, &c. Though marked by all the deficiencies of Luini, this picture is nevertheless one of the greatest of North Italy, and worthy of a visit, for the sake only of a single figure—that of John, who is giving his promise to the dying Christ. On several piers of the church are beautiful paintings by Luini; in a chapel to the right, the fresco lunette brought out of the Convent (which has been altered), of the Madonna with the two children, the last of perfect Lionardesque beauty. The Last Supper, formerly in the Refectory of the Convent, in three divisions, quite independent of Lionardo's composition, although showing a distant likeness to it, is on the church wall to the left. Any one whom these treasures have once kept for whole days in the beautiful Lugano, will perhaps also on this occasion become acquainted with the charmingly idyllic landscape, and willingly abandon the brilliant Lake of Como.

[Another masterpiece of Luini is the splendid large altar-piece in the principal church at Legnano *e* (Railway Station after Sesto Calende), with rich floral decoration in the setting. Milan itself possesses a youthful picture which recalls

* *Aurelio Luini*, son of Bernardino, shows himself here in a great fresco of the martyrdom of S. Vicenzino, a mannerist of the style of the Roman school.

† Luini's paintings in Saronno are ascribed generally to the year 1530, but they might easily belong to different periods of the master's life. According to the story, he had taken refuge in the sanctuary of Saronno on account of a homicide committed in self-defence, and was obliged to work under conditions prescribed to him by the monks. Saronno and Lugano show what a master, full of life and power, could do, even in the terrible time after the battle of Pavia.

Civerchio, Mourning over the body
a of Christ, in the Sacristy of the Church of the Passion.—Mr.] [A
b beautiful Ecce Homo in S. Giorgio in Palazzo.—Fr.].

Marco d'Ogionno (Uggione) is at his best when he follows Lionardo closely, and reproduces his type with a peculiar harsh beauty—the
c Fall of Lucifer, in the Brera; the frescos there mostly very wild.
d [Altar-piece in S. Eufemia, Milan. —Fr.]

Andrea Salaino (p. 111, e, f) exclusively devoted himself to reproducing Lionardo. A lovely Madonna in the Villa Albani, at
e Rome. Pictures in the Brera and
f Ambrosiana. Not to be confounded with *A. Solario* (p. 117).

Francesco Melzi, an aristocratic dilettante, to all appearance chiefly a miniaturist. His pictures are very rare [The grand fragment
g of a Madonna in the Villa Melzi, at Vaprio, belongs, in my opinion, to Lionardo himself.—Mr.]; so likewise are those of *Giov. Ant. Bel*
h *traffio*. Gallery on Isola Bella, two
i portraits. Gallery at Bergamo, Madonna.

Cesare da Sesto, who later passed into the school of Raphael. His best early pictures are in private collections in Milan; a beautiful youthful head of Christ in the Am-
j brosiana. A Madonna in the Turin
k Gallery (No. 71). In the Brera only one indubitably genuine pic-
l ture, the graceful Madonna (No. 184) under the shade of a laurel-tree. His famous youthful work, the Baptism of Christ, in the Casa
m Scotti, at Milan, completely exemplifies his characteristic almost over-sweet softness. In his later great picture, Adoration of the
n Kings, in the Museum of Naples, there is much useless and oppressive richness in the accessories, also many beautiful motives quite out of place, but therewith an absence of reality and of feeling for space. [The attempt at elegance here becomes mannerism. Cesare appears to have become later the friend and assistant of Raphael at Rome; a large circular picture in the Vatican, of 1523, o shows the melancholy decadence into which he fell after the death of the master.—Mr.]

Gaudenzio Vinci. Principal work in the upper church at Arona, the p altar on right of choir, Madonna adoring the Child, after a composition of Perugino, containing saints and legends, besides side and upper pictures of 1511. [I look on this as the work of Gaudenzio Ferrari, with whose youthful painting it harmonises, and think it possible the two names, on the whole, belong to but one and the same master.—Mr.]

Giov. Ant. de Lagaia. Principal altar of the church of the Seminario q at Ascona (Tessin), the centre picture, Madonna with Saints and well-executed Donators (1519). The last especially betray a close connection with Luini.

Gaudenzio Ferrari (1484—1549, one of the most powerful masters of the golden time, but wildly distracted by the opposite teachings of the old Lombard and the Piedmontese schools, of Lionardo, Perugino, and Raphael, all of whose studios he must have attended at various periods of his life. With great power and freedom he worked up their ideas afresh, while between times breaks out his own original naturalism. The life-like movement and intense expression of feeling at times is of the highest order; the colouring often somewhat motley, and only in the later frescos now and then harmonious; the com-

position often overcrowded and not beautiful; the mechanical execution seldom thoroughly mastered. The most beautiful easel picture is a Bearing the Cross, with marvellous heads, although much overcrowded, on the high altar of the
a Canobbio, on the Lago Maggiore (immediately under the small cupola ascribed to Bramante); the great Martyrdom of St. Catherine,
b in the Brera, is pompous, and not pleasing, except in the principal figure; an excellent, very detailed altar-piece, from Ferrari's Perugin-esque time, 1514–15, in six panels,
c in S. Gaudenzio, at Novara, second altar on the left; a very beautiful Baptism of Christ, in the right side
d aisle of S. Maria presso S. Celso, at Milan; the Marriage of S. Catherine on the high altar of the
e Collegiata at Varallo;* two late tempera pictures in the Cathedral
f of Como, improvisations of considerable power. [A splendid altar-piece, in six divisions, Assumption of the Virgin, in the principal
g church of Busto Arsizio, near Milan. —Mr.]. The works of his to be seen in galleries seldom give the highest idea of his talent; the following are the best in the gallery at
h Turin, which is rich in his works: St. Peter with Donator, and a Deposition, which recalls Garofalo, who stood to the great masters in a similar relation with Ferrari. [The allegorical picture in the
i Sciarra Gallery at Rome, interesting by its unskilful fanciful landscape, does not belong to the master.—Mr.] [Cartoons in Acca-
j demia Albertina, Turin.—Fr.]

Frescos: Those found in a rich
k series at Varallo show best his whole course of development. The earliest, some still Lombardic in character, in two churches before the town, S. M. di Loreto and S.
l Marco; then, in the Franciscan church, S. Maria delle Grazie (at
m the foot of the Sacro Monte), first the whole wall above the choir is filled with a Passion in a centre picture, and many single panels, essentially a very free and powerful reproduction of a Peruginesque inspiration, in which also there is a reminiscence of Signorelli; in the chapel, to the left, under this wall of the choir, the Presentation in the Temple and Christ among the Doctors, almost Raphaelesque in its mode of narration, perhaps the purest thing produced by him. In the forty chapels of the Sacro Monte also, much is ascribed to Ferrari; with certainty are ascribed to him the Procession of the Three Kings, painted round on the walls, much injured, in the chapel of that name there; also, in the chapel of the Crucifixion, the Procession, painted on the wall round, of soldiers, knights, and ladies of Jerusalem, along with about twelve blond weeping angels on the dome, a late masterpiece of very great fulness of expression, and the most energetic breadth of representation. On the other hand, the groups in terra cotta which occupy the centre of the chapel cannot possibly be Ferrari's own work, even if he undertook them in partnership with some one else.

In the Pilgrimage Church at
n Saronno: the Concert of Angels filling the Cupola, coarsely powerful, in remarkable contrast with the softness of the masterpiece also there by Luini; in the Brera,
o frescos with the Life of the Virgin, in part containing very noble and simple-speaking motives; a really grand "Flagellation," imposing even in the arrangement, in S. Maria delle Grazie, at Milan, in a
p chapel of the right aisle, Ferrari's

* He came from a neighbouring village, and always called himself, with pride, a Valsesian, and between his sojourns in Milan and Rome always returned to Varallo. The place is not difficult to each, either from the Lake of Orta or from Novara.

last fresco, dated 1542; some excellent figures of saints in the
a church of the Island of S. Giuliano, in the Lago d'Orta; other things
b in S. Cristoforo, S. Paolo, at Vercelli [Madonna with female founders, in a thickly overgrown fruit-garden, perhaps the most beautiful picture ever painted by Ferrari. There, also, colossal frescos, 1532 and 1534.—Mr.], and elsewhere.

Of Gaudenzio's followers, *Bernardino Lanini*, during his good time, displayed real energy in forms and colours. His later work
c is more mannered. (Brera and various churches in Milan.) [The
d best are the youthful wall-paintings of a chapel in the right aisle of S. Ambrogio. A late painting,
e the great fresco in S. Caterina.—
f Mr.] Turin Gallery; Church of
g Saronno: [Church of S. Pietro-
h Paolo, at Borgo Sesia: a Madonna enthroned between Saints, of 1539.
i In Novara and Vercelli, Lanini appears in all churches, with Gaudenzio and alone.—Mr.] Chief work, a chapel in the left aisle of the Cathedral of Novara, with scenes out of the Life of the Virgin, from the Annunciation to the Flight into Egypt, with angels on the ceiling. *Lomazzo* and *Figino* belong to the mannerists proper; the first is valuable as a writer on art, less for his views than for important facts. [As artists, both are only pleasing in their portraits. —Mr.]

A number of half-length figures, with a passive expression (Ecce Homo, Mater Dolorosa, Magdalen, S. Catherino, &c.), belong partly to *Aurelio Luini*, partly to a certain *Gian Pedrini*, pupil of Lionardo [Best picture in the sacristy
j of S. Sepolcro, at Milan. Another,
k of 1521, in the choir of S. Marino, at Pavia.—Fr.], partly to *Andrea Solario*. Their treatment varies greatly in merit; in parts they are
l excellent (Pedrini's Magdalen, Brera). These individual characters, moved by supernatural aspiration or by holy sorrow, begin with Perugino and the Milanese we have named, and from time to time become very common in art. These early ones must be compared with those of Carlo Dolci, in order to recognise their true merit.

[*Andrea Solario*, born, perhaps, already in 1458, died about 1530, deserves especial attention. Of his youthful period, when he enjoyed the teaching of G. Bellini, the signed picture in the Brera; m
No. 358, of 1495, the clear-coloured, very careful half-length figure of a Madonna, with S. Joseph and another old man in the landscape; there, too, is the very beautiful male portrait, No. 236 (called C. da Sesto). His works of the beginning of the sixteenth century show the influence of Mantegna, as the picture of the Crucifixion; less so that of the "Madonna with the green cushion," both in the Louvre. Afterwards he appears closely related to Luini (an excellent signed picture of this kind, of the year 1515, in the possession of Don Giacomo Poldi, at Milan). Un- n
signed pictures are often not recognised: thus, in the town gallery, at Brescia, there is a little jewel—a o
monk in adoration before the Christ bearing the Cross. Less pleasing are the half-length figures of the suffering Saviour surrounded by coarse executioners, like that of the Borghese Gallery, at Rome, p
third room, No. 1. The altar-piece of the Certosa of Pavia is con- q
sidered his last work, said to be completed by *Giulio Campi*. One feels the approach of a new period, of which the broad and sketchy treatment, occasioned by the large size of the paintings, is opposed to Solario's severity and conscientiousness.—Mr.]

MICHELANGELO.

Michelangelo Buonarroti (1474–1563). The appearance of Michelangelo, a fateful event for architecture and sculpture, was not less so for painting. He looked on himself especially as a sculptor; in one of his sonnets he says, on occasion of the painting of the roof of the Sistine, "essendo . . . . . io non pittore." But for the expression of that ideal world which he carried within himself, painting afforded materials so far more various than sculpture, that he could not do without it. At present the general experience is, that he who cannot enjoy him in sculpture, seeks him again, and finds the way to him on the side of painting.

How he constructed his forms, and what he meant by them in general, has already been suggested on the occasion of his sculpture. In treating of painting especial points of view have to be considered. Michelangelo did, indeed, learn his manipulation in the school of Ghirlandajo, but in his manner of conception he is entirely without precedents. It was against his nature to enter into any traditional feeling of devotion, any received ecclesiastical type, the tone of feeling of any other man, or to consider himself as bound thereby. The accumulated fund of ecclesiastical art-usages of the Middle Ages does not exist for him. He creates man anew with grand physical power, which in itself appears Titanic, and produces out of these forms a fresh earthly and Olympian world. They move and have their being like a race apart from all earlier generations. What in painters of the fifteenth century is called characteristic, finds no place here, because they come forth as a complete race—a people; but where personality is required, it is one ideally formed, a superhuman power. The beauty of the human body and face only comes out clothed, as it were, in this expression of force; the master wishes rather that his forms should give the highest expression of life than that they should be charming.

When we are no longer in presence of these works, and have taken breath again, we may recognise what is wanting in them, and why one could not live with and under them. Whole vast spheres of existence which are capable of the highest artistic illustration remained closed to Michelangelo. He has left out all the most beautiful emotions of the soul (instead of enumerating them, we have but to suggest Raphael); of all that makes life dear to us, there comes out little in his works. Also the style of form which is his ideal, less expresses the simply sublime and beautiful in nature than the exaggeration of certain forms of it. No drawing, however grand, no expression of power, can make us forget that certain extremes of breadth of shoulder, long necks, and other such forms are arbitrary and sometimes monstrous. Certainly, when in presence of his works we are always disposed to allow Michelangelo a right and law peculiar to himself, independent of the rules that govern all other art. The grandeur of his thoughts and cycles of ideas, the free creative power with which he calls into existence all conceivable motives of external life, make the phrase in Ariosto intelligible, "Michel piu che mortale angel divino."

Of his first great work, the cartoon produced in competition with Lionardo for the Palazzo Vecchio, also an episode out of the war with Pisa, only faint reminiscences have descended to our times. Baccio Bandinelli cut it in pieces out of envy.

In the flower of his age Michelangelo undertook the painting of the roof of the Sixtine Chapel in the Vatican (about 1508–1511), of which time twenty-two months were occupied in executing it entirely with his own hand. (Best light, 10–12.) The work consisted altogether in scenes and figures from the Old Testament, with especial reference to its promises. He divided this subject into four parts—histories, single historical figures, groups reposing, and figures giving life to the architecture. The histories which require to be represented in a space given in perspective, not merely ideal, he arranged in the centre surface of the roof. We must except the four corner pictures of the chapel, painted on spherical three-sided surfaces, which represent the wonderful deliverances of the people of Israel, the history of the brazen serpent, of Goliath, of Judith, and of Esther. But wonderfully as special parts are conceived and painted, especially in the scene of Judith, still the eye has difficulty in these places in accommodating itself to such a situation for the representation of historical events. The prophets and sibyls, with the genii accompanying them, were placed in the parts of the roof which curved inwards; the groups of the ancestors of Christ partly in the vaulted parts over the window, partly in the lunettes which surround the windows. These parts are all composed according to an ideal feeling of space. Lastly, those figures which have been already well named "the forces of architecture made living and personal," he allowed to appear here and there at intervals in the general plan as and when they were needed. Under the prophets and sibyls there are sturdy figures of children in natural colour, who lift the tables with inscriptions high in their hands, or bear them on their heads. On each of the side pillars of the thrones of the prophets and sibyls there are two naked children, always a boy and girl, in stone colour, imitating sculpture. Over the domed cavities above the windows, the arch is occupied with recumbent or leaning athletic figures, in bronze-colour. The last are arranged almost symmetrically two and two, and, above all, are conceived with strict regard to architectonic effect. At the last, where on both sides the colossal entablatures come near and leave space for the series of central pictures, there come a series of nude male figures in natural colours, seated on pedestals, holding, two by two, the ribbons attached to the medallion in bronze-colour with reliefs between them; some also carry rich garlands of leaves and fruit. Their attitudes are most easy and natural; they support nothing, because, according to the ideal conception, there is nothing more to support, because, as a general principle, architectonic forces are not to be simply made visible, but poetically symbolised. (Caryatides or Atlantes, one head leaning against another head, would have been, for instance, a sensuous representation.) These sitting figures, considered singly, are of such beauty, that one is tempted to regard them as the favourite work of the master in this place. But a glance at the rest shows that they only belong to the architectural framework.

In four larger and five smaller four-cornered spaces, along the centre of the roof, the histories of the Genesis are depicted.

Michelangelo, first of all artists, conceived the creation not as a mere word, with the gesture of blessing, but as an action. So alone were obtained purely new motives for the special acts of

creation. The majestic form soars onward in a sublime flight, attended by genii, who are enveloped in the same mantle; so rapidly is the creation conceived that one and the same picture unites two acts of creation (the sun and moon and the plants). But the highest moment of creation, and the highest effort of Michelangelo, is the giving life to Adam. Supporting and supported by a crowd of those divine powers, the Almighty approaches the earth, and through His own stretched-out forefinger sends into the extended forefinger of the already half-living first man the spark of His own life. In the whole domain of art there is no other example of such an intellectual living expression of the supersensual by a perfectly clear and speaking sensuous act. The form of Adam, too, is the noblest type of humanity.

All later art has felt itself swayed by this conception of God the Father, yet without being able to attain to it. Raphael (in the first picture of the Loggie) entered the most deeply into it.

The scenes following, out of the life of the first man, appear the more powerful for the simplicity with which they represent the original state of existence. Sin and Punishment are with startling unity combined in one picture. Eve, in the Fall, shows what an eye to beauty lay at the command of the master. As a composition with a small number of figures, the Inebriation of Noah is the very acme of what can be accomplished. The Flood (the painting with which the work apparently began) contrasts certainly not very happily with the proportion of the other pictures, but is rich in the most marvellous single motives.

The Prophets and Sibyls, the greatest figures of this place, demand a longer study. They are by no means all conceived with the lofty simplicity which comes out so overpoweringly in some of them. The object was to elevate twelve living forms by the expression of a higher inspiration, above time and the world into something superhuman. The power expressed in their figures alone did not suffice; different expressions of ideas in action of the highest spiritual import, yet at the same time externally appreciable, were needed. Perhaps this surpassed the powers of art. The genii which, two and two, accompany each figure, do not represent the source and spring of Inspiration, but servants and attendants; their part is to exalt the figure by their presence, to mark it as superhuman; they are invariably represented as subordinate to it. Jeremiah consumed with grief is of incomparable excellence; or Joel, moved while reading with the strongest inner feeling; Isaiah awaking as from a dream; Jonah with the expression of a powerful new-found life; the Sibylla Delphica, who already seems to see before her the fulfilment of her prophecy, of all the master's creations the one which expresses power and beauty in their highest union. Apart from the inner meaning, the drapery is always to be carefully considered: it differs from the ideal drapery of the Apostles by an intentional (Oriental) nuance. It is exceedingly beautifully hung and placed, in the most complete harmony with the position and movement, so that every fold has its reason (perhaps here and there too consciously considered). (Certain dull flesh tones were peculiar to Michelangelo, and are found again in his only easel picture, of which further.)

Of the ancestors of Christ, those in the lunettes show the most masterly ease in monumental treat-

ment of the most disadvantageous situation. Without any history, as most of them are, they exist only in reference to their divine descendant, and wear, therefore, the expression of calm, collected expectation. Here, too, there are some wonderfully beautiful simple family scenes. But in this respect single groups in the three triangular curved spaces are still more remarkable; among those of the parents sitting on the ground there is more than one motive of the highest order, though the expression never mounts up to deep feeling or any active emotion.

This work was due to Pope Julius II. By alternate pressure and concession, by contest and by kindness, he obtained what perhaps no one else could have done from Michelangelo. His memory deserved to be blessed by art.

Many years later (1534—1541), under Pope Paul III., Michelangelo painted on the end wall of the chapel the Last Judgment.

The first question must be, whether we can in any way consider this a subject possible and desirable to represent. Next, whether one can accept any representation which does not captivate the imagination by a strong immediate impression, as, for instance, a subtle effect of light (in *John Martin's* manner): this was here impossible, from the work being executed in fresco. Lastly, whether one possesses the physical strength to examine conscientiously all this immense (picture in parts greatly injured) according to its grouping and single motives. It must not be judged by the first, but by the last impression.

The chief defect lay deep in the very nature of Michelangelo. As he had long severed himself from all that may be called ecclesiastical types and religious tone of feeling,—as he always made a man, whoever it was, invariably with exaggerated physical strength, to the expression of which the nude essentially belongs, there consequently exists for him no recognisable difference between the saints, the happy, and the damned. The forms of the upper groups are not more ideal, their motions not more noble, than those of the lower. In vain the eye looks for the calm Glory of angels, apostles, and saints, which in other pictures of this subject so much exalt the Judge, the principal figure, even by their mere symmetry, and in Orcagna and Fiesole create a spiritual nimbus round him by their marvellous depth of expression. Nude forms, such as Michelangelo chose them, cannot serve as exponents of such feelings. They require gesture, movement, and quite another gradation of motives. It was the last at which the master aimed. There are, indeed, in the work many and very grand poetical thoughts: of the upper groups of angels with the instruments of martyrdom, the one on the left is splendid in its rush of movement; in the saved, who are flying upwards, the struggle of life wrestling itself free out of death is marvellous; the condemned are represented hovering in two groups, of which the one, driven back forcibly by fighting angels, and dragged downwards by devils, forms a grand Titanic scene, while the other contains that figure, the very image of utter misery, which is being dragged down as by a weight by two evil spirits clinging to it. The lowest scene on the right, where a demon with a rudder lifted chases the unhappy souls out of the bark, and they are received by the servants of hell, is, by a magnificent audacity, translated out of the indeterminate into a distinct sensuous event. But clearly as this poetical intention

comes out on nearer consideration, yet the predominant idea was to produce a picture. Michelangelo revels in the Promethean pleasure of calling into existence all the capabilities of movement, position, foreshortening, grouping of the pure human form. The Last Judgment was the only scene which gave complete freedom for this, on account of the floating of the figures. From a picturesque point of view also his work is sure of undying admiration. It were needless to enumerate the motives singly: no part of the whole great composition is neglected in this respect; everywhere one may ask for the where and how of the position and movement, and an answer will be ready. Although the group surrounding the Judge may excite some feeling of repulsion by the exhibition of the instruments of their martyrdom and their brutal cry for revenge; though the Judge of the world is only a figure like any other, and in truth one of the most constrained; yet the whole work remains alone of its kind upon earth.*

The two large wall pictures in *a* the neighbouring Cappella Paolina, the Conversion of Paul and the Crucifixion of Peter, of the latest time of Michel Angelo, have been disfigured by a fire, and so ill lighted (perhaps the best in the afternoon), that one understands them better from engravings. In the first the gesture of Christ appearing above is overpowering in its force. Paul cast to the earth is one of the most excellent motives of the master.†

* Of the condition of the work before it was painted over, which was done by Daniele da Volterra, by the order of Paul IV., a copy by *Marcello Venusti* (or *Sebastian del Piombo*) in the Museum of Naples, gives the best description, in spite of obvious liberties that have been taken with it.

† Between the Michelangelo of the Sixtine Chapel (1509), and that of the C. Paolina (1542), there is so immense a decadence, that it is no sin against the genius of the great master, to feel the last wall-paintings unpleasant, even altogether unenjoyable.—Mr.

It is well known that no easel pictures exist by him, with the single exception of an early circular picture in the Tribune of the *b* Uffizii.‡ The intentional difficulty (the kneeling Mary lifts the child from the lap of Joseph, sitting behind him) is not quite overcome: no one ought to paint Holy Families with a feeling of this kind. The background is, as in Luca Signorelli, peopled with figures in action without any clear connection. The little John runs by the stone parapet with a mischievous look.

In the Palace Buonarroti at Flo- *c* rence there are exhibited a number of drawings, among which one of a Madonna nursing the Child is especially beautiful; an earlier sketch of the Judgment; a large picture of the Holy Family, perhaps begun by Michelangelo, but which from the coarseness and incorrectness of the drawing can hardly have been painted by himself. In the Brera *d* is the picture found in Raphael's possession (and ascribed to him in spite of the inscription in his own hand, "Michelle angelo bonarota"), the pen and ink drawing of the so-called Bersaglio de' Dei: here nude figures, plunging down from the air, drawing their bows aim with the greatest passion at a terminus, protected against their arrows by a shield, while Cupid slumbers on one side; a splendid group of kneeling, running, and flying figures, all combined into a wonderful picture. Raphael may have

‡ In England there are two genuine easel pictures, in the National Gallery, the (unfinished) Madonna with the Child, and four angels, known through the Manchester Exhibition, formerly in the possession of Lord Taunton, in London; and a lately acquired deposition, also unfinished.—Mr.

found it an interesting task to have this executed in fresco by one of his pupils (reversed, apparently from an engraving); at least, this is the subject of one of the three frescos which have been transported from the so-called Villa of
a Raphael to the Palazzo Borghese at Rome (9th room).

Other compositions of his only exist as executed by pupils. I do not know whether the picture of
b the Three Fates in the Palazzo Pitti (executed by *Rosso Fiorentino*) belongs strictly to this category; Michelangelo would probably have conceived such a subject more energetically. Several times (*e.g.*,
c Palazzo Sciarra and Palazzo Corsini at Rome) there appears a Holy Family of peculiarly solemn intention; Mary, sitting on a kind of throne, lays aside her book and gazes at the child fast asleep lying grandly upon her knee; from behind look on, listening, Joseph and the little John. In the sacristy of the
d Vatican, an Annunciation, executed by *Marcello Venusti*; Christ on the Mount of Olives, divided, not very happily, into two incidents
e among others in the Palazzo Doria at Rome. Of the Pietà and the Crucifixion I can mention no example in Italian collections, nor of any of the former mythological compositions, Ganymede, Leda, Venus kissed by Love,—of the latter a
f repetition in the Naples Museum by *Angelo Bronzino*;* there also is the very beautiful original cartoon. A higher value naturally attaches to such pictures as Michelangelo had executed under his own supervision, principally by *S. del Piombo*. The most important of these, the Raising of
g Lazarus, is in London; next comes the Scourging of Christ, in S. Pietro in Montorio, at Rome (left
h chapel to the right, painted in oils on the wall): here the painful subject is grandly given; the moving executioners bring out the suffering principal figure into wonderful relief. The surrounding paintings are said to have been also executed from Michelangelo's sketches. (A good small repetition in the Palazzo Borghese,
i 3rd room, No. 48.) Lastly, is the Descent from the Cross, by *Daniele da Volterra* in the Trinità de' Monti
j (1st chapel on the left). It is impossible not to suppose that Michelangelo designed the best things in it, since all the remaining works of Daniele (with the single exception of the Massacre of the Innocents in the Tribune of the
k Uffizii) are immensely inferior to this. The sinking down of the body, round which the people standing on ladders form as it were an aureole, is too wonderfully beautiful, and their movements are too excellently motived and arranged, for us not to believe this is Michelangelo's own. The lower group also round the fainting Madonna is excellent, but already sets the pathological interest in the place of the purely tragic. The whole picture much injured and restored.

Michelangelo had, properly speaking, no school; he executed his frescos without assistance. Those who (chiefly in his latest time) in some degree attached themselves to him we shall meet again among the mannerists. His example was in painting also most dangerous. No one would have dared to resolve what he did and carried through with his gigantic power, but every one wished to produce such effects as his. After his death, all principle in all the different arts was overthrown; everyone strove to reach the unconditioned, because they did not

* Of the painted portraits of M. Angelo, the one in the Capitoline Gallery (according to Platner by *Marcello Venusti*) is certainly the best. That in the Uffizii seems to be certainly a work of the 17th century.

understand that what in him appeared uncontrolled, in fact, took shape from his inmost personality.

FRA BARTOLOMMEO.

Florentine painting has not yet reached its highest bloom in Lionardo and Michelangelo. The manifold impulses of life which the fifteenth century awakened and formed in these sacred homes of art attain a perfection in two other great masters, which is special in its kind, and is quite independent of the two first.

The one is *Fra Bartolommeo* (properly *Baccio della Porta*, 1475–1517), originally a pupil of Cosimo Rosselli; he owed to Lionardo his deliverance from the chains of the fifteenth century; his positive* qualities are his own. He was the first painter capable of fully feeling, and again arousing the lofty feeling which springs out of the harmonious union of grand characters, pure, imposing draperies, and grouping, not simply symmetrical, but arranged in architectonically built-up compositions. His personal feeling has not always been strong enough fully to give life to this great framework; and in this he is inferior to Lionardo, who always gives beauty, life, and character combined. Also he would not have been equal to dramatic compositions. But what is wanted, in the stricter sense, for an altar-piece has been represented by no one with more perfect sublimity.

The freedom and grandeur of his conception of character can be best studied in detail in a number of heads of Saints in fresco in the Academy at Florence; in addition *a* to which is a splendid Ecce Homo in the P. Pitti. Though not pos- *b* sessing Lionardo's endless energy, they are yet pictures of human beings grandly conceived, sometimes with a truly heavenly expression. Two circular fresco pictures, also in the Florence Academy, *c* Madonnas, are remarkable as problems in lines; obviously his chief study was how to arrange the four hands and the two feet beautifully. For the expression of individual faces, his Descent from the Cross, Pal. Pitti, is his masterpiece. *d* What effect there is in the two profiles of the nobly formed Christ and the all-forgetting Mother, who impresses the last kiss on his brow! With what unerring dramatic certainty is the grief of John marked by the additional element of physical straining! No lamenting out of the picture, as in Van Dyck, no intentional heaping up of the impression by crowding the figures, as in Perugino.

His remaiuing pictures are almost entirely grand constructions, severely symmetrical on the whole, yet very beautiful and graceful in details. When the characters are produced from his own inner feeling, they are all works of the first rank.

Unhappily, the only large scene of this kind, the fresco of a Last Judgment, in S. M. Nuova, in a *e* partition of the court left of the church, is nearly effaced. (Restored 1870.) Yet one can recognise in the beautiful upper half-circle of Saints, with a slight perspective direction towards the back, the same inspiration by which Raphael produced the fresco of S.

* The two wonderfully beautiful little easel pictures in the Uffizii (Adoration of the Child and Presentation in the Temple) are regarded as early works, of the time before the master had entered the convent of S. Marco (therefore before 1500). Repeated study of the pictures makes one less and less able to agree with this assumed date. The certain series of the works of the Frate then begins (exclusive of the Last Judgment in S. M. Nuova of 1488—99) with the Madonna di S. Bernardo, of 1509—7, in the Academy.

Severo, in Perugia (1505) and the upper group of the Disputa (1508). Originally finished in the year 1499, this most interesting work is valuable, as being the first work of Italian painting in which the Glory unites all the solemn dignity of the most earnest creations of the Gothic style at its highest and sublimest point with the feeling for perspective belonging to the fifteenth century.

Of his altar pictures, the one in *a* the Cathedral of Lucca (furthest chapel to the left), a Madonna with two Saints, of the year 1509, is especially beautiful, and full of feeling. On the other hand, there *b* is the grand late Madonna della Misericordia, in S. Romano, at Lucca, of 1515, on the left, excellent in special parts, but as a whole less simple. Also, on the first altar to *c* the left, the grand figure of God the Father, solemnly floating, adored by S. M. Magdalen and Catherine of Siena (1509), figures of the highest female beauty, standing out most effectively against the low horizon of the landscape in the clear tone of the air. A fine Madonna in fresco, *d* framed as an altar-piece, in S. Domenico, at Pistoja. In S. Marco, *e* at Florence (second altar on the right), also an early, very large picture, which shows Fra Bartolommeo's style of composition almost in perfection; the Madonna, noble and easy in position; the two kneeling women in profile, are types of symmetrical figures, never to be surpassed; the Putti, still in the style of the fifteenth century, employed in holding up the curtain, but showing already the higher style of the sixteenth century; the colour, when it remains, is of a deep gold tone. In *f* the convent adjoining is the simple beautiful lunette, above the back entrance to the Refectory, Christ with the two travellers to Emmaus, n whom he made portraits of two members of the Order. In the chapel of the Giovanato there, a *g* half-length of the Virgin; in the dormitory, five busts. In the Academy, the Madonna appearing *h* to S. Bernard (of 1506-7), has something hard in the heads; here the group of angels round the Madonna is composed with the usual severe symmetry, but very beautifully placed in profile or three-quarter view, while at the same time their floating is expressed with as much lightness as dignity: to be convinced of this one has but to compare this with the painters of angels immediately succeeding in the fifteenth century. The most perfect thing which Bartolommeo ever produced is, perhaps, the Risen Christ with four Saints *i* (P. Pitti); the gesture of benediction could hardly be more grandly or solemnly represented; the Saints are sublime figures; the two Putti, supporting a round mirror, with the picture of the world (as a landscape), complete in the loveliest way this simple and severe composition. There also is a large rich altar-piece out of S. Marco (where is now a copy), of 1512, somewhat commonplace in the character, and much darkened by the brown painting over in the shadows, but a marvel of composition; the angels supporting the canopy correspond very exactly to the semicircular group below (compare Raphael's Disputa). In the Uffizii there is a very small, circular *j* picture, No. 1152, the Saviour supported in the air, floating upon two angels and a cherub, very remarkable as construction; but still more so is the large brown underpainting of the picture of St. Anna, the Virgin and many Saints, happily quite finished in the underpainting, and also in the thoroughly beautiful and striking characters, so that the perfect architectonic idea is not only everywhere clearly

set forth in a lively manner, but also filled with the noblest individual life.

Of single figures, the colossal *a* St. Mark (P. Pitti) is the most important. But here the Frate falls into the same perversion which we find in Michelangelo; he creates an immense motive for merely artistic reasons; in the head, also, there is something falsely superhuman; but the drapery, which was really the principal object, is a marvellous work. The two Prophets in *b* the Tribune of the Uffizii have also something not quite simple; the two standing Apostles, in the *c* Quirinal at Rome, which Raphael* finished, I have not seen since the preparations for the last conclave, in 1846, and then only hastily. The figure of S. Vincenzo Ferre- *d* nius, in the Academy, Quadri Grandi, No. 69, is a most splendid picture, which combines character, expression of the moment, and Titianesque power of colour; the room of sketches likewise contains ex- *e* cellent single figures by the Frate.

In the Museum of Naples is the great Assumption of the Virgin, painted from his sketches, and partly executed by himself; the great Madonna enthroned with *f* seven Saints in the Academy at Florence, Quadri Grandi, No. 65, is only the work of pupils. So the *g* Pietà, Qu. Gr. No. 74, by the feeble *Plautilla Nelli*, after Fra Bartolommeo's composition.

Of his pupils, only *Mariotto Albertinelli*, 1474-1515, is important. Perhaps before he knew the Frati, he painted the beautiful circular *h* picture in the Pal. Pitti, the Madonna adoring the Child, while an angel holds out a cross to it. Then follows under the early influence of the Frate the altar fresco of Christ *i* crucified in the chapter-house of the Certosa; lastly, the Visitation in the Uffizii, with only two figures, *j* composed with real feeling for harmony, of his best time, and the Madonna enthroned with two kneeling and two standing Saints in the Academy—works which *k* suggest only the greatest masters. In the remaining pictures of the same collection he enters with complete earnestness into the manner of construction of his master; with the greatest success in the "Trinity;" more stiffly, but in part with the most beautiful and noble expression, in the large Annunciation (1510.) In the Turin gallery, No. *l* 584, the circular picture of a Holy Family [according to Cr. and C. by *Bugiardini* under the influence of Mariotto. A number of pictures of 1510—1512 are the joint work of Fra Bartolommeo and Mariotto, which generally, besides the date, bear the sign of two rings joined with a little cross; in the Siena *i* Academy, Quad. Diversi, No. 91, *m* Sciarra Gallery, r. 4, No. 1; Bor- *n* ghese Gallery, 2, No. 31; Pal. Cor- *o* sini; Madonna with two Saints of *p* 1512, in S. Caterina at Pisa; others *q* also at Florence and elsewhere.—Mr.]

The nun *Plautilla Nelli* is only interesting when the motives of the Frate (whose drawings she inherited) are clearly visible in her pictures. The good *Fra Paolino da Pistoja* usually falls into the weak Perugineque style (Madonna della Cintola in the Florentine *r* Academy; Christ Crucified, with Saints, in the cloister of S. Spirito *s* at Siena. [This last is after a drawing of the master, but weakly executed, conventional, and without feeling; only endurable for its pleasant colouring.—Mr.]

ANDREA DEL SARTO AND HIS COTEMPORARIES IN FLORENCE.

Along with Fra Bartolommeo, *Andrea del Sarto* (1487-1531) asserts a

* This is doubted by Crowe and Cav.

greatness of his own. A wonderful mind, though partial in its gifts, and one of the greatest discoverers in the domain of technical art.

He is on the whole deficient in what we may call soul. His impulses are essentially artistic in their nature; he works out problems; hence his indifference to the higher beauty of expression, the constant adoption of a particular type, which makes his Madonnas and his Putti so recognizable, and is even felt in the character of his heads, in the special form of the skull, of the eyes, of the chin. Where this suits the subject, its effect is sublime; for instance, he *a* gives to the young John the Baptist (Pitti, No. 265) the severe passionate beauty which is essential to this figure; sometimes he adopts a high sensuous loveliness, as for instance is exemplified in the angel *b* accompanying Gabriel in one of the three Annunciations in P. Pitti, No. 97 (unhappily much painted over); also there are some Putti by him which are inferior to none of Correggio's in beauty and *naïveté*, as *e.g.* in the splendid Madonna with S. Francis and S. John the Evange- *c* list, of 1517, in the Tribune of the Uffizii; they cling to the feet of the Madonna while the merry Christ-child climbs up to her neck.

Andrea is certainly also the greatest colourist produced by the country south of the Apennines in the sixteenth century. As he did not work on a method already formed in a school, but had each time to make out his principles afresh by his own effort, and his conscientiousness not seldom failed, his works are very unequal in colouring; thus, along with the wonderful picture in the Tribune mentioned *d* above, with the gold tone of colour, the large Holy Family in the Palazzo Pitti, No. 81, the two simple and beautiful portraits in which light and colour and character are so fully harmonised;* (P. Pitti, *e* Uffizii.) [The most beautiful certainly is his own portrait, No. 1147, in the Uffizii, painted in a masterly manner, with liquid medium as in distemper on fine canvas; No. 66, in the Pitti, is a repetition not quite equal to this, heavy in tone and somewhat mistreated, but still charming.—Mr.]; we find, besides these, some paintings very motley in colour, and yet dull. Nevertheless Andrea, first of all the Florentines, has attained a certain harmonious scale, a deep, often luminous transparency of colours; he also first allowed to colour a co-determining influence in the composition of the picture. Not for nothing do his draperies fall in folds so effective in their breadth. One must confess that they are enchantingly beautiful in cast and contour, and seem unconsciously to give us the complete impression of the living figures.

But in the essential points his composition is as severely architectonic as that of Fra Bartolommeo, to whom he clearly owed his best qualities. Here too there is real symmetry concealed under contrasts. But, as he had not the feeling of the Frate, the framework sometimes remains unfilled. How far inferior to that of Fra Bartolommeo is his beautifully painted Descent from the Cross, P. Pitti, *f* No. 58, 1524. The motives, classical in lines and colours, are almost nothing as to expression of mind — wealth without purpose. Also in the beautiful Madonna with the four Saints, 307, of the same year; the unsatisfying cha- *g* racters contrast with the solemnity of the whole. Of the pictures in

* Which of them represents himself, we leave undecided. That with the lady (P. Pitti, No. 113) is very stiff for the comparatively late period. The bad drawing in his hand, and the lifelessness of the head of the lady, make one doubt.

a the P. Pitti the Disputa della Trinità, No. 172, shows the most intellectual life; it is a Santa Conversazione, more serious and connected than most of the Venetians, and is likewise a grand picture of the first rank. The two large Assumptions are both late, resemble each other greatly, and have much that is conventional, but also great beauties (No. 191, left unfinished, and No. 225). This want of feeling often strikes us, especially in the Holy Families, along with the great artistic merits; sometimes it seems as though the two mothers and the two children had no near relation to each other. Of these, besides the Florentine collections, the P. b Borghese at Rome possesses several; also a beautiful and genuine pic- c ture in S. Giacomo degli Spagnuoli at Naples, right of the chief door; d one in Turin. [Of the pictures in the Palazzo Borghese I consider only e one, third room, No. 28, as genuine. Among the Holy Families, No. 81, f in the P. Pitti, is refined and powerful. A genuine replica of it in P. g Brignole Sale in Genoa.—Mr.]

As a historical narrator Andrea has produced immortal works. The frescos in the entrance-court of the h Annunziata exhibit indeed partly the same, almost too severely architectonic symmetry; in the three first pictures to the left, subjects from the legend of S. Filippo Benizzi, finished before 1510, the group is formed in rows, mounting to a pyramid; there is never any sufficient expression of a truly dramatic grand action; in the Adoration of the Kings (last picture on the right), the chief group will be found stiff. Nevertheless these paintings exhibit the most charming variety of new motives of life; the painter gives us the true enjoyment of seeing simple expressions of life very pure and perfect in form, noble in proportions, and beautifully arranged without any feeling of crowding. In considering details a number of the figures of the first, second, and fifth picture impress themselves indelibly; in spite of all injury, we recognise in the last named (Clothing of the Leper), in the form of S. Filippo, one of the highest creations of the golden time. The Birth of the Virgin (last picture but one on the right) is the latest conception of this subject in which it seems to bloom out into pure beauty; even Domenico Ghirlandajo seems narrow and harsh by the side of this wonderful richness. Except the pictures of the elder masters (*Alessio Baldovinetti's* Birth of Christ, last picture on the left, and *Cosimo Rosselli's* Investiture of S. Filippo, the last but one on the left), the pupils of Andrea Lionardo have here given us their very best. Next to him is *Franciabigio* in the Marriage of the Virgin (injured by the well-known blow with a hammer)—a work inspired by careful and industrious study of good models. In the Visitation by *Pontormo*, which is by far his greatest work, the ideal of Andrea and Bartolommeo is elevated by the highest expenditure of power into a new whole. Only the Assumption of the Virgin by *Rosso* certainly shows the style of Andrea run wild.

Besides this, in his later time (1526-27), Andrea produced the only Last Supper which can be even distantly compared with Lionardo—the large, in part beautifully preserved, in part much-defaced fresco in the Refectory of the former Convent of t S. Salvi, at Florence. (Ten minutes from the Porta della Croce, on the left from the road.) The moment chosen is when Christ takes the piece of bread to dip it into the dish, while Judas, alone of them all, has already a piece of bread in his hand. The characters are noble, and strongly marked with life, but

far removed from the sublimity of those of Lionardo, which, each in its kind, represent a complete range of expression carried to the highest conceivable point. Andrea also, for the sake of the certainly extraordinarily powerful picturesque effect, gives his personages very various, sometimes far from ideal, draperies; a variety of which the eye can feel the beautiful result long before it is aware of the cause of it. Here, as with Lionardo, the play of the hands, which alone express the various feelings, is indescribably living, how Christ soothes the questioning John, how Peter laments, how Judas is closely pressed. (Best light, afternoon.) *Franciabigio* in this subject (Last Supper), in the *a* Refectory of S. Giovanni della Calza, in Florence, has not nearly equalled his master.

The Madonna del Sacco also, in *b* a lunette of the cloister of the Annunziata, 1525, gives the highest point of Andrea's colouring and rendering in fresco, except his Last Supper.

Lastly, there is a series of monochrome frescos in brown, by his hand, in the little court of *c* the fraternity dello Scalzo (near S. Marco: it is only shown by one of the Custodi of the Academy, who must accompany the visitor thither). The subject is the life of the Baptist. With the exception of two early ones, and two executed by *Franciabigio*, the whole of these compositions are, in spite of their plainness, among the most powerful and freest creations of the mature time of Andrea. The stiffly architectonic character of the earlier frescos in the Annunziata is here lost sight of in pure spirit and life. The conditions of monochrome, which excluded all more delicate working of his faces, all charm of colour, appear to have stirred up the master to do his very best. Among the early ones, the Baptism of the People by John is a higher (indeed the highest) conceivable grade of the well-known fresco of Masaccio; among the later ones, the Visitation, the Beheading, and the Bringing in the Head are the best; among the allegorical figures, the Caritas, which far surpasses the picture in the Louvre. [It is remarkable that Andrea here adopted several figures from A. Durer's engravings in his compositions, as the Pharisee listening to the Preaching of John, a woman seated in the Baptizing of the People, and others.] On this inspiration is also painted the spirited little Predella, with the histories of four Saints, in the Academy (where there is nothing else remarkable by Andrea except the picture of the four Saints). The two Stories of Joseph (P. Pitti) give no idea of *e* his capacity.

Beyond the limits of Florence, the Cathedral of Pisa, in the choir, contains a number of splendidly *f* painted single figures of Saints of 1524.

Of his pupils and followers, the best have already been named. By *Franciabigio* (1482–1525) there are some histories (long narrow pictures), with little figures, in the Uffizii and the Pitti; a good portrait of a man in a hat (1517) *g* in the Pal. Capponi.* *Pontormo* *h* (*Puntormo*, 1494–1557) is only prized for his likenesses (P. Pitti: *i* Ippolito Medici; Uffizii, the elder *j* Cosimo, in profile, admirably reconstructed upon a fifteenth century portrait. Of his other works the earliest are the best, at least in the colouring (Uffizii: Leda with the *k* four Children in a landscape; Cappella de' Pittori at the Annunziata; *l*

* Apparently a portrait of himself; also a very beautiful portrait of 1514, in P. Pitti, No. 43, with a pleasing calmness of expression, and a look full of feeling.—Mr.

fresco of a Madonna with Saints, still quite in the manner of the
a master; Pinacoteca at Bologna: Madonna with the Child, standing behind a bench).* The later works appear mannered, through the introduction of forms only for the sake
b of their real or supposed beauty. S. Felicità, in Florence (first
c chapel on the right): Descent from the Cross; P. Pitti, the
d Forty Martyrs, with histories (Uffizii), (very scattered). *Domenico Puligo* was misled by the effects of colour and light of Andrea; his forms became, on this account, undecided, his drawing faint. Pal.
e Pitti: a holy family; a Madonna
f nursing. Pal. Corsini, in Florence: several paintings. As one of the earliest portrait-painters by profession, he might, perhaps, lay claim to more than one likeness which now passes as the work of his master. *Angelo Bronzino*, 1502–1572, pupil of Pontormo, must, as an historical painter, be placed *among the mannerists*. But, as a portrait-painter, he is inferior to none of his contemporaries, not even the Venetians, for as they surpass him in colouring, which in him is always somewhat chalky.
g In his manner, Pal. Doria, at Rome: excellent portrait of Gia-
h nettino Doria; Naples Museum: the two Geometricians; also, cer-
i tainly by him, P. Pitti, No. 434, the Engineer, grand, after the manner of a Sebastian del Piombo;
j Uffizii; the young Sculptor; a Lady in a red dress; a Youth with a letter; a red-bearded Man in a porch; all painted as if for the sake of giving their special characteristic: the Lady with a Child, on
k the other hand, a mere portrait, perhaps of a Medici.† Pal. Corsini: several portraits. Pal. del Commune, at Prato: Medici por-
l traits, of the school of Bronzino. Similar inferior ones, with later ones, in the passage which leads from the Uffizii to the Ponte Vecchio.
m *Rosso de' Rossi* (*Rosso Fiorentino*, died 1524, in France); also a follower of Andrea. He very early shows the way which the decadence would take. The forms of Andrea are made by him alluring, even to sensuality, in order to give overpowering effect to the composition only by great masses of light and colour. Pal. Pitti: large
n Madonna with Saints. S. Lo-
o renzo, second altar on the right:
p Marriage of Virgin. S. Spirito, on an altar, left: Madonna enthroned with Saints (copy).

Some other masters of the earlier Florentine schools still continue to paint at this time. *Ridolfo Ghirlandajo*, the son of Domenico, and later pupil of the Frate, has, in two pic-
q tures in the Uffizii (S. Zenobius, resuscitating a dead boy, and the Burial of S. Zenobius), either given proof of a great talent, or made a very lucky hit. Movement, grouping, heads, and colour are quite equal to the golden time; nevertheless some negligences in the drapery betray, by the want of seriousness, the future mannerist: an excellent, true, though harsh
r female portrait, in the Pal. Pitti (1509), shows what he could do in execution if he chose.* The
s frescos in the Sala de' Gigli of the Palazzo Vecchio (Patron Saints and Heroes) already appear to be the production of an exhausted fancy, which throws itself back on the fifteenth century. Other things are pure mannerism. Thus, a Madonna del Popolo, painted by Ridolfo and his uncle *Davide*, in
t

* The latter must belong to *Giuliano Bugiardini*.—Mr.

† Probably by his nephew, *Alessandro Allori*.—Mr.

* In this and the following year the example of Raphael, with whom he was in friendly relations at Florence, exercised the most beneficial influence on Ridolfo.—Mr.

S. Felice. [His most beautiful work known to me in Italy, over
a the entrance of the Cathedral at Prato: the Madonna floating above her grave, filled with roses, reaches her girdle to S. Thomas; at the side are Angels and Saints.—Mr.]

By *Micchele di Ridolfo*, among others, is the picture of the Thouf-
b sand Martyrs, in the Academy; simply a careful study of the nude.

By *Raffaelino del Garbo*, a scholar of Filippino somewhat behind the time, who later strove in vain to acquire the great style, there is a Resurrection
c (Academy), his only early picture of importance; in the Sacristy of
d S. Lorenzo, a Birth of Christ. In
e the Cappella Carafa, in the Minerva, at Rome, begun by his master, he painted the roof, now much injured. [We refer the reader to C. and C.'s critical investigation of the relation of the various *Raphaels of Florence*. To *Raffaelino del Garbo* certainly belongs the Madonna between Saints, of 1505, on the second altar on the left, in the
f left transept of S. Spirito, at Florence.—Mr.]

Giovanni Antonio Sogliani, a pupil of Credi, has, in his most beautiful picture, on an altar on
g the left in S. Lorenzo, representing the Apostles awaiting martyrdom, nearly equalled his master and almost even Andrea del Sarto. The Predella also, by the very rarely seen painter *Bacchiacca*, is a thought-
h ful work. In the Academy, besides inferior pictures, there is a Madonna enthroned, with Tobias, his Angel, and S. Augustine, also
i much like Credi; in the Uffizii, a Madonna in a landscape, merely well painted; in the sacristy
j of S. Jacobo, a Trinity with Saints, which are good, and in part quite noble. [A beautiful picture of
k S. Catherine, in the Torrigiani Gallery, at Florence.—Mr.]

Giuliano Bugiardini, an artist who succumbed to very various influences, follows D. Ghirlandajo in the Birth of Christ (Sacristy of S. *l*
Croce), and afterwards approaches Lionardo in his treatment; a Madonna nursing, in the Uffizii, No. *m*
220, one of his best pictures; a large Madonna enthroned, with S. Catherine and S. Antony of Padua, in the Pinacoteca at Bologna. *n*
At last Michelangelo overset his imagination. The well-known Martyrdom of S. Catherine, in S. *o*
M. Novella (Cap. Ruccellai, near the Cimabue), is really the martyrdom of the conscientious artist himself, and an instructive memorial of
the fermentation into which certain minds were thrown by the master of the Last Judgment. We may conceive the whole misery of hunting for motives. [Still Fra Bartollommeo is to be mentioned as his principal model, for whom, according to Vasari, he used to complete pictures begun by himself; among others, the Pietà, in the Pitti, No. *p*
64. His unsigned pictures often bear finer sounding names; as the Madonna del pozzo, ascribed to Raphael, in the Tribune of the Uffizii, *q*
undoubtedly his work; so, also, the circular picture of the Holy Family with the Baptist, No. 1224, called Ridolfo Ghirlandajo. Further: John the Baptist, in the right side aisle of S. M. delle Grazie, at *r*
Milan; two pictures in the Borghese Gallery, at Rome, second *s*
room, Nos. 40 and 43; in Turin, the *t*
great Annunciation, No. 588, and a Holy Family, No. 584.—Mr.]

RAPHAEL.

It might seem almost superfluous to speak here of Raphael. He always gives so much that is everlasting; unasked, he spreads his beauties before us with such directness that every one who sees his pictures can find his way without

a guide, and can carry away a lasting impression. The following suggestions are but intended to clear up the sometimes hidden reasons of this impression.

What is usually called fortunate in Raphael's life (1483–1520) was so only on account of his special character, and because his nature was so thoroughly strong and healthy. Others might have been wrecked in like circumstances. Soon after his father's death (Giovanni Santi, died 1494), he entered the school of Perugino, and worked under him till 1504. Thus his youth was surrounded only by pictures of exaggerated expression of feeling, and of almost mathematical symmetry. The school might be considered as behindhand, and very undeveloped, as to any questions of variety of drawing and composition, of the study of the whole human form; and even the expression was then passing in the Maestro Perugino into a mechanical repetition of what was considered as tender and beautiful. It seems as if Raphael had not noticed it. With the most wonderfully childlike faith he enters into Perugino's (then only fictitious) mode of feeling, and enlivens and varies the decaying life. When he paints as assistant in the pictures of the master, one seems to recognise the characteristics of Perugino's own best youthful time,* as he ought always to have painted; so, also, is it with Raphael's own earlier works. In the Coronation of the Virgin (Vatican Gallery) we *a* see, for the first time, what Perugino's style could reach; how different, how far superior to his master is Raphael in the whole result, in the divine purity with which he expresses tender devotion, beautiful youth, and inspired old age, besides that he is already far more refined in drawing and drapery. The little Predella pictures of this altar-piece in *b* another hall of the same gallery already show a freedom in forms and manner of narration almost Florentine. Also, in the Sposalizio (Milan, Brera), with the date 1504, Raphael goes far beyond the *c* composition of his school: the most perfect symmetry is picturesquely relieved by the most beautiful contrasts; the incidents of the Ceremony and those of the action (in the suitors breaking their rods), the lively group, and the serious lofty architectural background, with which other Peruginesques, as, for instance, Pinturricchio, play so childishly, produce together an almost purely harmonious whole. The expression of the heads will, perhaps, be found less sweet than in many of the engravings.* The little Madonna in the Palazzo Connestabile, at Perugia, now unhappily sold to the Em- *d* peror of Russia, one of the greatest jewels of paintings of miniature size, is better conceived, in a circular shape, and more beautiful and easy in attitude than any similar picture of the school; in the per-

* This is seen especially in Raphael's share in the Adoration of the New-born Child, in the Vatican Gallery (4th room, No. 26, Il Presepe delle Spinetta). Then the head of Joseph is altogether regarded as his work; the heads of the angels and of the Madonna are certainly either by him or by Lo Spagna. In the Resurrection, also to be found there (IV. 24), the sleeping youth on the right must at least be ascribed to him. [In the Sacristy of S. Pietro at Perugia, the John kissing the Child Christ is a copy after Perugino's large altar-piece in Marseilles, of 1512–17, therefore not by Raphael.—Crowe and Cavalcaselle.]

* The small half-length figure, undraped, of the Christ showing his Wounds, in the Tosi Gallery at Brescia, should be mentioned as genuine. The half-length figure of St. Stephen in the public gallery (Lochis) at Bergamo, is interesting, though doubtful, and in my judgment more probably by Spagna.—Fr.

fect charm of the two figures, and the enchanting spring landscape with the snowy hills, one forgets to compare.* One may say that Raphael, when towards the end of 1504 he abandoned this school, had not only entirely adopted all the good sides of it, but in general expressed its especial character far more purely and loftily in his works than any of his contemporaries in the school.

FLORENTINE PERIOD.

He betook himself to Florence, which just then was the gathering-place for the greatest artists of Italy. Michelangelo and Lionardo, for instance, were there, producing in their (lost) cartoons the greatest wonders of historical composition: it was a great moment of fermentation in art. Any one who would understand it should look in the left transept of *a* S. Spirito in Florence, on the second altar to the left, for the picture with the date 1505, which is now commonly ascribed to *Ingegno* [*Rafaellino del Garbo*, see p. 131 *e*]; in the Madonna with Saints our eyes are mocked by four or five painters of different schools.

Raphael did not allow himself to be distracted. He soon found among the Florentine painters, as it seems, the one who could most help him on his way, the great Fra Bartolommeo, who not long before, after an interval of several years, had again returned to painting. He was mostly employed on the same subjects as the Perugian school, namely, votive pictures; only he accomplished pictorially what they had left undone; he not only arranged his saints and angels symmetrically near and among each other, but he constructed real groups with them, and enlivened them by contrasts and by fine development of physical forms. His influence on Raphael was decisive; if we calculated it, the result might be that Raphael owed to him his strongest impulse towards a severely architectonic and yet quite living manner of composition.

The earliest sign of this influence (see p. 124 *e*, the remarks on the Last Judgment in S. M. Nuova) is seen in the fresco picture with which Raphael (1505) adorned a chapel of the cloister of S. Severo *b* in Perugia. The perspective foreshortening of the half-circle of saints, who are enthroned on clouds, goes far beyond the Peruginesque horizon; here we have not only variety of character and position, but a higher harmony and a grand freedom. The contrast of the upper Peruginesque and the lower Florentine angels clearly express the division in the artist's mind at the time

In his easel pictures (presumably) of the years 1504—1506 he preserves more of the old manner; so in the Madonna del Gran Duca, *c* Pitti Gallery. This has quite the clumsy, stiff drapery of Perugino; but in the noble expression of the head, and in the beautiful arrangement of the child, is one of the greatest expressions of Raphael's power of feeling, so that we incline to prefer it to many later and more perfect Madonnas.

Raphael lived from 1506—8 in Florence for the second time, and this period already was very rich in important pictures, of which the greater number have gone into foreign countries. Yet those remaining in Italy afford at least a sufficient clue to his inner development.

Now we see him make a choice: starting from the firm ground to

* The pictures from S. Trinita at Città di Castello (Trinity and Creation of Eve), now in a private house, Casa Berioli della Porta, are much injured. The Madonna in the Casa Alfani at Perugia is a very early Peruginesque.—Mr.

which the Frate had helped him,* he attempts with the surest tact only what he feels internally suited to him. The fulness of life, which is the theme of most of the Florentines of that time, touches him too, but only as far as it does not trench upon the highest things—the expression of the soul and the fundamental principles of picturesque composition which gradually grew in him to a sure form.

Compare only his Madonna of that time with those of the Florentines; even those of Lionardo (*Vierge aux Rochers*, *Vierge aux Balances*, in the Louvre) will give the feeling that they are less loftily conceived, and are busied with some mundane occupation, to say nothing of the rest. Raphael has an advantage, to begin with, in the careful construction of his groups, and still more in the lofty gravity of his form, which keeps him from all mere accidental traits of life. In intention his Madonna is nothing more than a beautiful woman and a mother, as also with the Florentines: his purpose (excepting in the votive pictures in especial) is not more for edification than theirs; if, therefore, one finds the highest therein, there must be other reasons for it.

The answer may be found in the *a* Madonna del Cardellino (in the Tribune of the Uffizii); [The corresponding Madonna del pozzo is by *G. Bugiardini*, p. 131 *p.*—Mr.] the simplest conceivable pyramidal group, just enlivened by the action with the goldfinch: perhaps the full value of the picture will be sought in the charming form, the pure expression; but these would have less effect, they would perhaps be entirely lost, but for the finely calculated harmony of the details in form and colour. In Raphael the detail strikes so powerfully that one thinks it the essential part; yet the charm of the whole is infinitely the most distinctive point.

The well-known Belle Jardinière, in the Louvre, is a higher step in the same line, with the Madonna del Cardellino.

The Madonna del Baldacchino, *b* in the Palazzo Pitti, remains a puzzle. Raphael left it unfinished on his journey to Rome; later, when his growing fame called fresh attention to the picture, the painting was continued we know not by whom. At last Ferdinand, son of Cosmo III., had it touched by a certain *Cassana* with an appearance of finishing chiefly by means of brown glazings. The remarkably beautiful attitude of the child with the Madonna (for instance, that of the hands), the figures on the left arranged in the grand style of the Frate (S. Peter and S. Bernard) belong surely to Raphael; perhaps also the upper part of the body of the saint on the right, with the pilgrim's staff; on the other hand, the bishop on the right might be composed by quite another hand. The two beautifully improvised Putti on the steps of the throne belong as much to the style of the Frate as of Raphael; of the two Angels above, the more beautiful one is obviously borrowed from the fresco of S. Maria delle Pace, in Rome, from which it ap-

* The just measure between the two artists is especially difficult to reach, when, on one hand, we consider the Raphael's Holy Family of this period, in the Pinakothek at Munich, and on the other, the two Holy Families of Fra Bartolommeo, in the P. Corsini at Rome, No. 26, in the 3rd room, and in the P. Pitti, No. 256, first of the back rooms. Did Raphael first create the perfectly pyramidal group of the Virgin, the two Children, Elizabeth and Joseph standing above to complete it; and did the Frate copy it incompletely, leaving out one figure? Or did Raphael complete the incomplete idea of the Frate by his addition? The decision is doubtful, but the connection of the two pictures obvious. I am inclined to adopt the first hypothesis.

pears that the first finisher did not touch the picture till after 1514.

FLORENTINE PORTRAITS.

In his Florentine portraits, Raphael already stands forth as the great historical painter, who can distinguish the characteristic from the accidental, the permanent from the transitory. Here, perhaps, alone, we can trace the influence of Lionardo on Raphael in the conception as well as in the careful modelling which regards no detail of form as too trifling, when it concerns the general and full character. If we pass over two very beautiful
a heads of monks at their devotions in the Florentine Academy (Sala de' piccoli Quadri), which might be of the first Florentine period, the
b portraits of Angelo and Maddalena Doni (in the Pal. Pitti) would be his earliest known works of this kind (1505). The one of the wife shows an unmistakable similarity with the Gioconda of Lionardo (in the Louvre) not only in outward things, but in its inner character. Much is formal; for instance, the position of the hands, also the colour; only the conception of the character and the position is quite natural. Of all his contemporaries, only Lionardo and, perhaps, Giorgione could have pro-
c duced anything so good.

The portrait in the Tribune of the Uffizii, also called Maddalena Doni, resembles the other picture like an elder, somewhat invalid sister, and might have been painted earlier,—perhaps, soon after his arrival in Florence, when Raphael was still Peruginesque in his ideas, and had not yet seen the Gioconda. It is so beautiful a picture, and so characteristic (for instance, in the arrangement of the hands), that the doubts of its genuineness
d hardly seem justified. Raphael's own portrait, in the collection of portraits of painters there, is anyhow undoubtedly genuine (of the year 1506?), easy and graceful in position, and masterly in painting. [This picture, which has suffered greatly, still appears somewhat *timid in* the execution; also the young man looks hardly more *than* twenty-one, and accordingly it would be from 1504 or 1505.—Mr.]

Lastly, the Pitti (No. 229, Hall *e* of the Iliad) contains the portrait of a lady of about thirty-five, in Florentine costume, which is ascribed to Raphael, and in any case is of first rank. It appears to be painted by a future master of chiaroscuro, which Raphael never was; also the surfaces of the linen, and the damask sleeves, show rather the manner of Andrea del Sarto. The modelling is wonderfully beautiful and careful, such as is not seen in Andrea's later works. The foreshortening of one hand would certainly have been far better given by Raphael, who was in this respect so advanced. The character of the head gives a whole story of early life, full of love and goodness. [Comparing it with the portrait of Maddalena Doni, we still can but ascribe the portrait just spoken of to Raphael. The likeness in the hands and the head is striking.—Mr.]

In the year 1507, Raphael also painted his first large historical picture of action; it is the Deposition, in the Borghese Gallery, at *f* Rome—a work of the highest tension of all his powers, not yet free from certain awkwardnesses (for instance, in the arrangement of the feet), with special forms of face, which point to a fixed ideal, and therefore one approaching to a mannerism, from which Raphael was again to work himself free. But it is a never-ending marvel for arrangement of lines, for dramatic and picturesque contrasts, and for expression. It is enough to trace

the distinctions of physical effort and intellectual sympathy, to place Raphael above all his contemporaries. The body of Christ is, in form and foreshortening, entirely
a noble. The Predella belonging to it, representing in grey colour the figures of Faith, Love, and Hope, in circular pictures on a greenish ground, each with two boy-angels at the sides, is in the Vatican Gallery. They are apparently mere sketches, but in the composition and the demeanour there lies an expression as telling as could be desired. With the least possible means, the greatest effect is here
b produced. (The upper lunette, God the Father with Angels, is still to be found in S. Francesco de' Conventuali, at Perugia, where once stood the whole work; but not over the copy of it by *Arpino*, but over an altar-piece on the right-hand side, the Birth of Christ, by *Orazio Alfani*. The genuineness of
c this is doubted. In the Pinacoteca there, No. 42, a copy by *Amedei*.
d Another copy by *Francesco Penni*, in the Gallery at Turin.)

By this distinguishing work Raphael proved himself the one who alone, besides Michelangelo, could worthily carry out the ideas of Pope Julius II. In 1508, the Pope called him to Rome, where, for the twelve remaining years of his short life, he displayed the inconceivably rich productiveness which stands alone as a moral marvel. It is not the height of genius, but the power of will, which is the grandest: the first would not have kept him from mannerism; it is the last which never suffered him to rest on his laurels, but always urged him to higher modes of expression. The great number of commissions, the fame and the exceeding beauty of his works, soon gathered a school round Raphael; to this he was obliged, in later times, to confide the execution even of really great undertakings; they were men of most various gifts, sometimes of inferior character; but as long as the powerful reflection of the character of the master rested on them, they created in his spirit. Their rapid decline, after his death, shows again, in a reversed sense, what he must have been.

RAPHAEL'S MADONNAS.

We begin with the easel pictures still existing in Italy, which, in spite of the master's becoming gradually accustomed to fresco during this time, fully preserve their special character, so that in them are worked out the highest problems of oil painting which lay in Raphael's line. The most conscientious of artists, he was never satisfied with the technical results of what he had done. But if one requires of him the glowing colour of Titian and the chiaroscuro of Correggio, this shows an entire misunderstanding of his true value. None of his pictures would gain essentially by the addition of these qualities, because none depended on them for their success. What one must regret is the later darkening of his shadows, which certainly must have been much lighter at the time when they were completed. The proof of this is in Andrea del Sarto's copy from the portrait of Leo X. in the Naples
e Museum; executed with colours chemically better in the shadows, it shows how the original, in the P. Pitti, must have been harmonized.

The Madonnas of this Roman time are mostly in foreign parts. Of the Madonna di Casa d'Alba, a
f circular picture, with whole figures in a landscape, the Borghese Gallery, for instance (No. 38), contains an old copy,—a charming reminiscence of the Florentine Madonnas, only with more action. The Madonna della Tenda, in the Turin
g

Gallery, is a replica, not by himself, of the picture in Munich; as the so-called Reveil de l'Enfant,* in
a the Naples Museum, like that in the Torrigiani Gallery, is only a copy of the famous specimen in England in the Bridgewater Gallery. The infinite grace of this picture, by which it takes a dreamy hold of the imagination of the spectator, is owing less to the very beautiful forms and features than to the exceedingly perfect lines, to the sweep of the movement of the mother and child, to the disposition of the light.

No single one of these pictures directly indicates that the Mother of God is intended. It is only the pure beauty of the woman and child which awakens the thought of the supernatural. After 1500 years, art has again reached a height at which its forms of themselves, and without any additions, appear something eternal and divine.

And now Raphael descends and paints perhaps merely the most beautiful Italian woman in the
b form of the Madonna della Sedia (Pal. Pitti). Apart from the charm of form, and for composition never equalled in the world, the expression of maternity here is peculiarly striking in connection with the beautiful peasant costume. It is the favourite picture of women.

Of the Holy Families, one of the best, as it seems, has vanished without a trace,—the Madonna from the
c shrine of S. Maria del Popolo (usually called of Loreto). The one in the Louvre is not better than some
d other good school copies, of which, for instance, the Naples Museum contains one. The best is in the possession of the Lawrie family, in
e the Palazzo Panciatichi, at Florence. The motive is well known; Mary lifts the linen covering from the child that lies on a bench and smiles at her, while Joseph looks on; in the background a green curtain; the two principal figures hardly less than life-size. It is a domestic scene, but free from the prosaic detail of the northerners, and the showy Renaissance ornament of the Florentines, expressed in the noblest forms and lines.

The Madonna dell' Impannata *f* (the cloth window), in the P. Pitti, is also partly composed and executed by Raphael. Mary, Elizabeth, the young woman on the left, and the child, have been originally sketched for a circular picture, which would have reached downwards as far as the knee of Elizabeth (in which case, Mary's standing on another level from the others would not have been so striking), or what secret of the studio is here hidden? The whole figure of John sitting outside the group is in any case a later idea, even if Raphael himself preferred it so. There is a discussion as to the parts painted by him, which I leave to be decided by others. The incident is most charming; the two women have brought the child, and hand it to the mother; and while the boy turns, still laughing, after them, he takes fast hold of the mother's dress, who seems to say, "Look, he likes best to come to me."

The scene in the Madonna del *g* Divino Amore (Naples Museum) is more solemn. Elizabeth wants the child Christ to bless the little John kneeling on the left, and leads him gently by the hand. Mary prays as if confirming it; she has let go her hold of the child on her knee, rightly, for, if he is capable of blessing, he must also be able to sit firm. It is just in traits of this kind that later art is so poor. The

* The name is not suitable; the child is already quite awake, and pulls playfully at the mother's veil.

execution must be the work of pupils.*

Close by, hangs *Giulio Romano's*
a Madonna della Gatta, a repetition, given in his style, of the "Perla" of Raphael, which is gone to Madrid. The additions made by the pupil are mere desecrations, such as the cat, the transformation of Elizabeth into a gipsy, and various other changes. It is the same with
b the Madonna della Lucertola (P. Pitti) [No. 57, called *G. Romano*, but by the hand of a Fleming.—Mr.], only that apparently even the original, reputed to be a Raphael, also in Madrid, was not altogether invented by the master. More beautifully and carefully painted than the Madonna della Gatta, still the Florentine picture strikes as a collection of motives (a so-called *pasticcio*) after Raphael.

The Madonna dei Candelabri, formerly in Lucca, has been sold for many years to England.

But few votive pictures, in which the Virgin appears enthroned or in glory, exist by Raphael. The earliest of them, still with a recognizable Florentine tone, is the Ma-
c donna di Foligno, in the Vatican Gallery, of the year 1512. As the Mother of God, with Saints, this picture accomplishes exactly all that the Florentines would willingly have achieved: a highly elevated spiritual life in the saints; the most inward relation to the believing beholder, as well as to the Virgin; the last, for the rest, only as ideal mother, not as the queen of heaven; the child with a touch of restlessness; and yet both as much above the Madonna del Baldacchino, as the accompanying Saints of the picture are above those of the last named. And what Florentine child-angel, what earlier child's figure, even of Raphael's own, could come up to the divinely sweet angel-boy who stands with the inscription tablet in front between the saints? The kneeling donator, Sismondo Conti, is quite worthy of the contemporary portraits of Raphael, and also touched with a cheerful, solemn devotion, which is wonderfully distinguished from the ecstasy of S. Francis, the excitement of John and Jerome.

Later, in the Sixtine Madonna (at Dresden),* Raphael attained and certainly aimed at something higher; the expression of the supernatural is produced not merely by the idealized form, but by the visionary treatment of space, the advancing forward upon the clouds, and the grand, solemn flow of the drapery. In the Madonna di Foligno even, the principal figure, seated, floating, is treated as though in a defined space, and all the rest is altogether earthly and real. A picture which, from its character as a banner for a procession, ought to form an exception (as is supposed, with some apparent reason, of the Sixtine Madonna), cannot, however, be a rule for altar-pictures.

Of the Madonna della Pesce, *d* which came to Spain from Naples with so many masterpieces under the Spanish viceroys, there is still an old copy in S. Paolo at Naples, in the passage from the church to the sacristy. In this most charming composition Mary is again

* The sculptor *Alessandro Leopardo* has also shown correct feeling on this point, if the Madonna della Scarpa in S. Marco at Venice is by him. The child, sitting on her right knee, is just preparing to give the blessing, and she lets go her hold of him.

* The copy in S. Sisto at Piacenza, which is said to occupy the frame of the original, but appears incomprehensibly small, is by *Pierantonio Avanzini*, beginning of 18th century. A very remarkable development of the compositions in S. Severo at Naples, 7th chapel on left.

thrown back in the midst of the saints, as in the Madonna del Baldacchino; but the lofty conception of form, the pure flow of the composition, show the later, completer time of the master.

Thus Raphael, with the single exception of the Sixtine Madonna, has in his Virgins always glorified the female character with all his power, and taken the chance whether or not in her should be recognised the Mother of God, the Queen of the Angels, the Mistress of Heaven, surrounded with all the glow of mysticism. He always uses as little symbolism as possible; his art does not depend on associations which are beyond the sphere of form, thoroughly as he had mastered the expression of the symbolical in its proper place, as is shown by the frescos in the Vatican. His child Christs, also, with the single exception of the grand mysterious boy on the arm of the Sixtine Madonna, are animated by the purest spirit of infantine beauty. Italy is richly gifted in this respect, so that the painter often finds the choice hard, and, since Lippo Lippi and Luca della Robbia, art had striven unweariedly to give the highest inspiration of the childish form; Raphael came and drew the conclusion. His child Christ and his child St. John show, with the exception of his earliest Peruginesque sentimental pictures, nothing but the most beautiful youthful life, the healthy expression of which is only carried to the border of playfulness, and does not, till Giulio Romana (and elsewhere in A. del Sarto), pass into the fanciful, falling lastly in later generations into the sentimental.

The simple beauty of existence, which is the essence of the child, ceases with the first exhibition of activity. Raphael has no representation of the twelve-year old teacher in the Temple,* but there is one of the inspired boy John; among many copies, one at least old, in the Tribune of the Uffizii at Florence; one (Flemish) copy in the Pinacoteca at Bologna. *a* *b* An original picture of the inspired boy John, different in the composition from the above, has lately been exhibited in the Louvre (No. 368 *bis*). Another very excellent is in the Darmstadt Gallery. The powerful, severe expression of the beautiful head, and the extremely effective contrast between the erect sitting posture and the diagonal movement, lead us to overlook the mixture of youthful with adult forms here apparent. On the whole, we shall agree with Raphael (even against Titian) in representing the Baptist, as a single figure, as quite young; this beauty is the only right equivalent for the scene of the Preaching of Repentance, except when by the addition of other figures quite a new consideration is brought in. The curved line of the reed cross, to which John points, harmonizes the whole composition.

PICTURES OF THE ROMAN TIME.

Lastly, there are three works of the Roman time which, each in their way, are incomparably grand in their representation of the supernatural.

The one is symbolical—the vision of Ezekiel, in the Palazzo *c*

* An unlucky subject, since the purpose can never come out clearly in the representation: we learn indeed from the Gospel, but never from the picture, why the scribes are so disturbed; the arguments which produced this effect cannot be painted. (How Lionardo managed it, see p. 111 *d*). We should learn much if we could discover what subjects Raphael would not paint, in spite of the wish of others, and for what reasons he rejected them. There are no pictures of martyrdoms by him; the nearest approach to this is the Bearing the Cross (the Spasimo di Sicilia), besides the early Crucifixion, from the Fesch Gallery, belonging to Lord Dudley (Ward).

Pitti, small, most carefully executed, though not like a miniature.* The Middle Ages had given a symmetrical form to the symbols taken out of the Old Testament and the Apocalypse, according to the words, imposing from the reality of the belief, and to our feeling overpowering by the association of ideas, which are combined with such utterances of the ancient church. Raphael undertook the subject, and transformed it in the spirit of the grandest beauty as far as it was possible with the coarse symbol. By the shifting backwards of the form of God the Father he first produces distinctly the expression of floating; the lifted arms, supported by two child-angels, give the feeling of an all-powerful blessing: God the Father sits enthroned on the eagle above, and the lion and bull on which His feet rest are only subordinately introduced: they look up next to the adoring angel of Matthew; God the Father only looks at the last. We may call this different treatment of the four sensuous images arbitrary; would that there were more of such arbitrariness! The picture would fall about the time of the first part of the Loggie.

The second work gives the supernatural by its reflection in a company of saints; the famous S. Cecilia (in the Pinacoteca of Bologna, painted about 1515). On the earth lie the worldly musical instruments, half broken, unstringed; even the pious organ falls out of the hands of the saints; all are listening to the choir of angels only indicated in the air above. Raphael gave song to this wonderfully improvised upper group, whose victory over instruments is here substituted for the conquest, itself impossible to represent, of heavenly tones over the earthly, with a symbolism worthy of all admiration. Cecilia is wisely represented as a rich, physically powerful being; only thus (not, *e.g.*, as a nervous, interesting being) could she give the impression of full happiness without excitement. Her regal dress also is essential for the desired object, and increases the impression of complete absorption in calm delight. Paul, inwardly moved, leans on his sword: the folded paper in his hand indicates that in presence of the heavenly harmonies the written revelation also must be silent, as something that has been fulfilled. John, in whispered conversation with S. Augustine, both listening, variously moved. The Magdalen is, to speak openly, made unsympathetic, in order to make the beholder rightly conscious of the delicate scale of expression in the four others,—for the rest, one of the grandest, most beautiful figures of Raphael. The true limits within which the inspiration of several different personages has to be represented, are in this picture preserved with a tact which is entirely strange to the latest painters of the Feast of Pentecost. (Tolerably preserved and restored, with the exception of the coarsely over-painted sky.)

The third picture, the last of Raphael which he left unfinished (1520), is the Transfiguration, in the Vatican Gallery. Here, by a dramatic contrast which one may call monstrous, the supernatural is far more forcibly put before us than by all the glories and visions of other painters. Two entirely different scenes are combined in the picture—a piece of audacity not to be recommended to every one; it only occurred here, and for this end. Below, on the mountain, are the people who have brought the possessed boy, and the disciples,

* Its genuineness has been doubted of late.

puzzled, compassionate, excited, even looking for help in the book, and earnestly pointing up to the mountain, whither their master had gone; the possessed one himself especially remarkable as one of the few forms from the realms of darkness produced by Raphael, and which with the most horrible expression, yet showed so strikingly his lofty moderation; the woman lamenting on her knees in front is as it were a reflection of the whole incident.

Not one of them sees what happens on the mountain, and the Bible text did not allow it; the connection of the two scenes exists only in the mind of the spectator. And yet one would be incomplete without the other; one has to only cover the upper or under part with the hand to see how much the picture forms a whole. Above floats the Christ, and, as if drawn to him by a magnetic power, Moses and Elias float likewise; their motion is not independent. Below lie the dazzled disciples, and on the left one sees S. Stephen and S. Laurence, apparently only as patrons of the church for which the picture was originally intended. The form and expression of Christ reveal one of the great secrets of art, which sometimes elude the endeavours of centuries. The conception of the Transfiguration on Mount Tabor, formed by the imagination of the believer, is absolutely incapable of representation, for it pre-supposes a brilliant self-contained illumination of the form, and therefore the absence of all shadow, as well as of all modelling; Raphael substituted the floating.* Also the Transfiguration is conceived entirely as an expression of power in relation to the spectators. Raphael, on the contrary, did not aim at expressing the greatest possible grandeur, which could not but produce a hard effect through its cold symmetry, but the highest happiness. His Christ is all joy, and thereby also in himself nobler than he could have been made by any expression of power: he is so quite independently of the colossal contrasts with the frightened disciples and with the scene of woe below. An immense force is given to his gaze lifted upwards by the enlargement and the great distance between the eyes;* Raphael in this went no further than the Greeks, with whom the normal form was often more or less altered to give effect to some characteristic feature. Let any one who is dissatisfied with this figure of Christ try to conceive clearly in what it fails, and what it is we may require of art. It is possible that many minds may feel that the Judge of the World in the Campo Santo, the Christo della Moneta of Titian, the Christ in Raphael's Disputa, move other and stronger feelings, deeper lines of thought; but for this subject, the Transfiguration on Tabor, the master has here given it so noble a form that we must rejoice to be able to follow him in any way. The lower half was nearly all executed by pupils, but certainly on the whole corresponds with Raphael's intention, excepting of course the blackened shadows. The unusual form of colouring combined, at least in the upper group, with the almost Venetian harmony, shows that to the last moment of his life Raphael was constantly endeavouring to master new methods of representation. As a conscientious

* Even in Giovanni Bellini, in the remarkable picture (p. 84*f*) of the Naples Museum, Christ, Moses, and Elias are still represented standing on the mountain.

* A similar treatment of the eyes appears in the Sixtine Madonna, but perhaps nowhere else in Raphael; he reserved such means for extreme cases. In one of the Saints in the Transfiguration this form is certainly given by the hand of a pupil.

artist he could do no less. Those who reproach him for it, and speak of degeneracy, do not understand his inward nature. The ever-noble spectacle of Raphael's self-development as an artist is in itself worth more than any adherence to a particular stage of the ideal, *e. g.*, such as the point of view of the Disputa, could be. And, further, in art no one can linger behind with impunity; mannerism lies in wait to take possession of the inactive artist.

Of the commission for the picture we know nothing special. It is possible that Cardinal Giulio de' Medici required nothing but a Saviour with S. Stephen and S. Laurence, and that Raphael added the rest. Already Fra Bartolommeo had in his most beautiful picture (p. 128 *i*) represented the Saviour with four Saints, as the risen Lord; Raphael went a step higher, and represented Him glorified. On the very next page in the Gospel stands the story of the possessed boy: what a moment was it when the artist received the thought of combining the two scenes!

PORTRAITS OF THE ROMAN TIME.

The Portraits of the Roman time of Raphael form a series of quite a different kind from those of Titian, of Van Dyck, and others, who were especially famous as portrait-painters. Painted in the intervals while he was producing the greatest historical pictures and frescos, they are most various in their conception; each bears the reflection of the tone of feeling which animated the historical painter at the special moment. It is well known that in the frescos also he was liberal of portraits.

Of the portraits existing in Italy we must first name Pope Julius II.
a (in the Pal. Pitti; that in the Tribune of the Uffizii is considered *b* as an old copy, and is so excepting the head, the great excellence of which can only be explained by its being Raphael's own work). The treatment is wonderfully beautiful, and rich, in spite of its simplicity; the character so given that this picture is the best key to the right understanding of the history of the powerful old man.

Leo X. with the Cardinals de' *c* Rossi and Giulio de Medici, in the P. Pitti. The copy by Andrea del Sarto in the Naples Museum (p. 136 *d*) is there always treated as the original, while beyond Naples there has long been no doubt on this question. Somewhat above natural size, so that, *e. g.*, the noble hands of the Pope do not appear as small as in proportion they are meant to do. The two attendant Cardinals can be seen in other early portraits of Popes. The character of Leo X., here and in the frescos, shows a remarkable harmony, which is true also of Julius II. By the changes of light, and treatment of the materials, the four different reds form a harmonious scale. There is a solemn architectural background. The accessories (bell, book, magnifying-glass) are slight but essential indications of character.

Cardinal Bibbiena (in the Palazzo *d* Pitti): the worn and sickly character is grandly and intellectually given; in his aristocratic kindliness there is a parallel to Van Dyck's Cardinal Bentivoglio (also there), which appears far less simple.

Fedra Inghirami, a Roman prelate and antiquarian (Palazzo Pitti). *e* The Thersites of Raphael: in this case he, like all squinters, wished to be painted either in profile or with the omission of the squint;*

* Guercino painted, in his own portrait in the Uffizii, one eye in the deepest shadow.

but Raphael did not avoid the characteristic point, but gave the stiff eye a direction and form which should express intellectual investigation. The corpulence is given as nobly as may be; the hands are only those of an aristocratic priest. Probably a memorial of the respect of his colleagues, of the time when Raphael was studying Roman antiquities.*

a "Bartolus and Baldus," more properly Navagero and Beazzano (Palazzo Doria at Rome). Two half-length figures in black dress in one picture; in spite of modern doubts, certainly genuine. Who could induce two remarkable men to allow themselves to be painted together, unless the artist desired to preserve the likeness for himself or for a greater man, perhaps the Pope? The style of a historical memorial is more visible here than in other portraits—a free grandeur, which seems ready for any deed, and would be in its place in any historical picture. The execution, as far as it is untouched, is extremely good.

b The Violin Player (Palazzo Sciarra at Rome). Raphael certainly painted no Virtuoso in 1518 as a private commission. Probably a favourite of the music-loving Leo X. Extremely interesting, so that the fancy of itself imagines the life-romance of this unknown person. The fur worn by the youth is treated with delicacy.

Of the portrait of Joanna of Aragon all the best examples are in the north. [The only original is in the Louvre. In the Palace
c Doria there is a clearly Flemish copy.—Mr.]

* There is much doubt about these two paintings. Mündler traces a weaker hand also in the head of the Uffizii portraits; others believe the Pitti picture to be the work of a Venetian artist. There is a double of it in the collection of the family at Volterra.

The improvisatrice Beatrice (called the Fornarina, in the Tribune of the Uffizii, dated 1512). d
A marvel of finish and colouring, of the time of the Madonna di Foligno. Apparently an ideal head, till one observes that a not quite beautiful relation of the mouth and chin is concealed by a fortunate adjustment.

Long ascribed to *Sebastian del Piombo* [as whose work I still regard this wonderful production. Compare the altar-piece in S. Giovanni Crisostomo in Venice, and especially the Magdalen in it.—Mr.] Excellently preserved.

The true Fornarina, Raphael's beloved. The duplicate recognised as original, with much restoration, in the Palazzo Barberini at Rome; e
late repetitions in Palazzo Sciarra and f
in the Palazzo Borghese. [Second g
room, No. 64, the last obviously by *Sassoferrato*.—Mr.] In composition obviously a very beautiful nude academy picture; the position of the arms and the head-dress are arranged by the painter, and do not attempt to characterise the individual. The type, of the long-preserved Roman style of beauty is freely employed in several historical compositions of Raphael, without actually supposing any special model.†

* The same woman is clearly represented in a beautiful picture which in the Gallery of Modena is attributed to *Giorgione*; only here the hair is golden, with a flower in it. To me the picture appeared like a *Palma Vecchio*. On the parapet is the initial V. [Whether the picture represents the same woman appears to me difficult to decide; it is, for the rest, decidedly Ferrarese, and I consider it a work of *B. Garofalo*.—Mr.]

† The very beautiful portraits of the Cavaliere Tibaldeo and the Cardinal Passerini, in the Naples Museum, are now not given to Raphael. The Cesare Borgia, wrongly attributed to Raphael, in the P. Borghese at Rome, may be a very good German picture. [I think it is by Parmegianino.—Mr.] [The female portrait in the Stanza dell' Educazione di Giove of

FRESCOS OF THE STANZE.

Among the historical monuments which Raphael executed for Julius II. and Leo X., the paintings in the chambers of the Vatican (le Stanze) take the first place. The inexhaustible richness of these works, and the impossibility of explaining their subject or their value shortly in words, must limit us to a series of single remarks, and cause us to omit in general what is found in all the guide-books and what the eye teaches of itself.

The rooms already existed, and were already partially decorated (by Perugino, Sodoma, and others) when Raphael was summoned for the purpose. They are far from being models as to arrangement, irregular (look, for instance, at the roof of the Camera della Segnatura), and not favourable in point of light. They are generally visited in the afternoon; yet the forenoon has certain advantages; and the opening of the back window-shutters makes an essential difference.

The technical execution is extraordinarily various. According to a good authority, the Disputa and the School of Athens in particular have been gone over *al secco* in very many parts, yet they are mainly all frescos; the only two figures painted in oil on the walls, of Justitia and Comitas, in the Hall of Constantine, were not, as they say, by Raphael's own hand, but executed after his death. But in the fresco, both what was painted by the master and by the pupil, there is the greatest difference of treatment, often in the same picture. Raphael was never satisfied, and continually sought to find some new mode of working in the difficult art of painting. Of the four great frescos of the Stanza d'Eliodoro, each is executed in a different colouring: the highest possible point seems to be reached in the uninjured parts of the Miracle of Bolsena; and yet no one will say the Heliodorus and the Liberation of Peter are in their way less perfectly painted.

The preservation is, considering the time, fairly good, except the pictures in the basement or skirtings, which *Carlo Maratta* had really to paint afresh, and some ceiling pictures, seriously endangered by cracks. The greatest damage has occurred in the principal pictures through partial cleaning, and especially by reckless tracing over. This has happily been latterly forbidden. How far the most beautiful modern engravings are inferior in impression to the

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the P. Pitti, No. 245, is in my opinion an undoubted and well-preserved original of unsurpassable nobleness in the features; clearly the model of the Magdalen in the S. Cecilia, of the Sixtine Madonna, and, as we may well surmise, rendering in a nobler form the real features of the Fornarina. The drawing of the right hand agrees with that of Joanna of Aragon; the colouring shows the warm, local, true, light yellow peculiar to Raphael, with shadows of the most delicate pearl grey. —Mr.] Of course many pictures in the Italian galleries still erroneously bear the great name. The picture in the P. Pallavicini, at Genoa, is an originally good school copy, enlarged with new accessories, of the Madonna of the Naples Museum (Rêvoil de l'Enfant).

In the Madonna di S. Luca (collection of the academy of that name at Rome), only a part of the Luke is regarded as Raphael's own work; the rest hardly even as his own design. Crowe and Cav. say Timoteo della Vite. The Coronation of the Virgin (in the Vatican Gallery, the latter picture) is notoriously executed by *Giulio Romano* and *Francesco Penni*. The first has clearly in the upper part followed, at least in some degree, a sketch of Raphael; one recognises touches which reveal the Vierge de François I. The latter, on the other hand, himself designed the lower group of the Apostles. [The catalogue wrongly reverses the relation.] Comparing it with the lower group of the Transfiguration, it shows most clearly the difference between the master and the pupil. [The Raphael in Parma is a work of *Giulio Romano*, the drawing for which by Raphael is in the Louvre.—Mr.] The Raphael in the Gallery at Modena is an inferior picture by a pupil of Perugino.

original pictures is seen by the first glance at the originals. The admirable photographs from the originals, by Braun, at Dornach, give to those who have had the good fortune to see the originals the most beautiful remembrance of them.

CAMERA DELLA SEGNATURA.

The lofty poetical ideas which are the groundwork of the frescos
a of the Camera della Segnatura (finished 1511) were indeed given from without to the artist. Apart from the fact that Raphael hardly possessed enough learning to place and to give the right characteristics of the personages of the Disputà or of the school of Athens, and that here the assistance of some important person of the court of Julius II.* is clearly felt; apart from this, art had long before lent itself to such attempts. The master of the Cappella degli Spagnuoli in S. M. Novella at Florence, had represented in an architectonic setting the allegorical figures of the arts and sciences and their representatives in strict parallelism. Six generations later, hardly fifteen years before Raphael, *Pinturicchio*, also an Umbrian, had in one of the rooms, of which he decorated the roof for Alexander VI.
b (Apartamento Borgia, in the Vatican, third room), represented allegorical forms enthroned in the midst of their disciples, on a landscape background, without speaking of other attempts. But Raphael first had the intelligence to transfer the allegorical females from the wall pictures to the roof in a golden mosaic sky. Here he could characterise them in a quite peculiar, ideal manner. It is well known how a later degenerate style of art put its pride in mixing allegorical and historical personages as variously as possible with each other, and how it required the whole greatness of a Rubens to render such works agreeable to us, as, *e.g.*, his life of Marie de Medicis in the Louvre.

The remaining figures in the pictures may be called historical figures, for God the Father, the Angels in the Disputà, the Muses on Parnassus, and similar representations, may be counted as such. The upper part of the wall, which is devoted to Jurisprudence, does indeed contain another allegory, but divided off in a separate place. All the figures could now be treated alike, in much the same style.

Why did not Raphael in his picture of Justice represent an intellectually moved company of famous jurists, as he has done in the three other pictures with the theologians, poets, and wise men? Why, instead of this, two single historical acts of law-giving? Because the only subject possible for a "Disputà" of jurists would either have been external to the picture, that is, unrepresentable, or, if made clear by practical conditions, would have fallen below the lofty ideal style.

After dividing off the allegorical part, the historically symbolical element remained the principal subject of the four large pictures.

Herein Raphael has set before us a model in truth dangerously attractive. A great number of pictures of analogous subjects have been produced since then, partly by great artists; they all appear derived from Raphael, or far inferior to him. Why is this? Surely not simply because there has been but one Raphael.

He had, to begin with, an advantage by his freedom in antiquarian considerations. Bound to very few

* Bibbiena, Bembo, Castiglione, Inghirami are suggested. Also the whole of allegorical art and poetry, from the Trionfi of Petrarch downwards, comes in.

traditional portraits, he had only to produce characteristic figures; in the Disputà, for instance, the costume was the only distinguishing attribute, which indeed was quite sufficient. He was not obliged to place the heads so and so, that they might be identified by learned allusions. This freedom was an immense advantage in allowing the composition to be treated according to purely pictorial motives. They are almost entirely figures belonging to a past, more or less removed, which already had ceased to live except in idealizing remembrance.*

The action which gives life to these pictures could indeed only be represented by the greatest artist. But within his subject impossible things were not suggested to him, as, for instance, the spiritual communion of a learned congress, an academy of painting, or of any such persons whose characteristic employment never is seen in common, and who, if they are painted together, always look as if waiting for dinner. In the Disputà, Raphael gave us not a Council, but a spiritual impulse which has brought suddenly together the greatest teachers of divine things, so that they have only just taken their place round the altar; and with them, some unnamed laymen whom the Spirit seized on the way and drew hither with them. These form the necessary passive portion, in whom the mystery realized by the teachers of the Church is reflected in their excitement when the idea dawns on them. That the upper semicircle of the blessed (a glorified repetition of that of S. Severo) corresponds so entirely in its contrast to the lower, is the simple, sublime expression of the relation by which the heavenly world overshadows the lower. Lastly, the idea of the Church impresses itself here in the grandest way; it is not a picture of neutral beauty, but a powerful conception of the faith of the Middle Ages.

The school of Athens is the direct contrast to this, without celestial groups, without mystery. Or is the wonderfully beautiful hall, which forms the background, not merely a picturesque idea, but a consciously intended symbol of the healthy harmony between the powers of the soul and the mind? In such a building one could not but feel happy. However that be, Raphael has translated the whole thought and learning of antiquity entirely into lively demonstration and earnest listening; the few isolated figures, like the Sceptic and Diogenes the Cynic, make a contrast as exceptions. That the sciences of calculation occupy the foreground below the steps is a simple idea, full of genius, which seems to be understood of itself. We find in the picture a most excellent arrangement of the teachers, listeners, and spectators, easy movement in the space, richness without crowding, complete harmony of the picturesque and dramatic motives. (Valuable cartoon in the Ambrosiana at Milan.)

The Parnassus is the picture of existence and enjoyment. Homer has the prerogative of loud, inspired speech; Apollo, of sound; all the rest only whisper. (Any one who objects to the violin must call none but Raphael to account; for this anachronism is certainly not a forced homage to the fame of a contemporary violinist, whom some even make into the Pope's body-servant.) Pro-

* Concerning the meaning of the individual passages in all the frescos, Platner, in his "Beschreibung Roms," p. 113 ff, gives an accurate account. For the interesting views as to the subject, and the date of the execution of these works, lately put forward by Dr. Herman Grimm, we must refer to his work, "The Life of Raphael."

bably the painter considered the instrument a more living, speaking motive for his figure than an antique lyre would have been. The ideal costume is here extended with great reason to the modern poets, of whom Dante alone wears the inevitable hood. The mantle and the laurel, common to all, elevate the poets above the realistic and historical. The muses are not divided among the poets for the sake of variety, but collected, as being their common fountain of life, on the top of the mountain. Nor are they accurately characterised in an antiquarian fashion: Raphael painted his own muses.

Of the two ceremonial pictures opposite, the Spiritual Law, that is, the Giving out the Decretals, is a model of composition and execution in this difficult style. The number of figures is moderate; the expression of authority does not lie in the completeness of the following,—above all, not in the mass of people. The heads are almost all portraits of contemporary personages. It is to be supposed that Raphael introduced them voluntarily, and with an artistic purpose. The allegory of Prudentia, Temperantia, and Fortitudo, in the lunette (see Platner's analysis of it), is one of the best conceived; in the details, it is not all very life-like.

Of the allegorical female figures on the ceiling, the Poetry is one of Raphael's purest and most characteristic conceptions. In the others, he has, by choice or necessity, very distinctly followed the suggestions of the allegorizer who assisted him; thence, perhaps, comes the absence of cheerful *naïveté*. The corner pictures of the ceiling, historical incidents in a severer style, each relate to the subjects on the two walls next to them: thus, the splendid Judgment of Solomon belongs at the same time to Justice and Wisdom at once; the Fall, both to Justice, and the relation to God. One is somewhat puzzled by Marsyas, and we have to seek a distant allusion from Dante to bring him into connection with Theology as well as Poetry. The Eve in the Fall, is an excellent example of the form of the nude in Raphael's middle period. So, also, the executioner in the Judgment of Solomon.

The pictures on the skirting for the most part composed and executed by *Perino del Vaga*, in the place of some intarsiatura that has been destroyed, and later quite painted over, still show in a general way how Raphael conceived of the decorative effect of the whole hall. The composition is, in parts, extremely beautiful, but in small engravings just as enjoyable as in the place itself. (Only those under the Parnassus are by Raphael.)

Would that we were not so utterly ignorant of the circumstances under which these frescos were produced. The great questions, how much was prescribed to the painter? what did he add himself? for what parts did he with difficulty gain permission? what suggestions did he reject? can never be answered. We do not know with whom he had to deal immediately. But this much appears from the works themselves, that the purely artistic motives in detail usually had the upper hand. When one sees in other pictures of that time, in Mantegna, Pinturicchio, Sandro, &c., the insatiable taste of his contemporaries for allegories and symbols of all kinds, we feel convinced that Raphael kept his moderation through his own force, and that he selected, arranged, and subordinated as he would. What struggles the lower half of the Disputà may have cost if, for instance, any theologian desired a

complete representation of all the great teachers of the Church and founders of orders; or if anyone's favourite philosopher or favourite poet was to be introduced into the school of Athens or the Parnassus!

Perhaps the only figure that appears quite inactive in this hall is the young Duke of Urbino, who stands in the middle of the left half of the school of Athens. On closer inspection, we find that he is not only pictorially required with his white dress, but is also indispensable as a neutral figure between the upper and lower group. And what does the quiet smile on this wonderful countenance say? It is the victorious consciousness of beauty that, along with all recognition of other things, it will maintain its place in this motley world.

Next to the ceiling of the Sixtine Chapel, the Camera della Segnatura, which was painted almost exactly at the same time, is the first extensive work of art entirely harmonious in form and idea. The best Florentines of the fifteenth century (with the exception of Lionardo) had allowed themselves to be carried away by the richness of accessories (subordinate personages, superfluous motives of drapery, splendid backgrounds, &c.); their figures neutralise each other by their number; their marked characteristics divide the accents too evenly over the whole. Fra Bartolommeo, the first great composer after Lionardo, moved in a narrow, limited circle, and his feeling for life was not quite equal to his conception of form. Raphael is the first in whom the form is entirely beautiful, noble, and at the same time intellectually alive, without injury to the whole effect. No detail comes forward, is too prominent; the artist understands exactly the delicate life of his great symbolical subjects, and knows how easily the special interest overweights the whole. And, nevertheless, his single figures have become the most valuable study of all after-painting. No better advice can be given than (when necessary, with the aid of a glass) to contemplate them as often and as fully as possible, and to learn them by heart according to one's capacity. The treatment of the draperies, the expression of movement in them, the gradation of colours and lights, offer an inexhaustible source of pleasure.

STANZA D'ELIODORO.

The Stanza d'Eliodoro, probably altogether or almost entirely painted by Raphael himself in the years 1511-1514, shows a great progress in the historical style. It is venturesome, but permissible to surmise that he longed for subjects full of dramatic movement. Perhaps they would have preferred more allegories; perhaps, on the contrary, Julius II. wished to see his own actions represented in full external reality, scenes out of the war of the Holy League, the entry through the breach of Mirandola, and so forth. Both would have been out of his line, at least for Raphael. He now gave contemporary history and allegory together, the first in the dress of the last. The Chastisement of Heliodorus is a symbol of the expulsion of the French from the States of the Church; the Miracle of Bolsena (the facts of which fall in the year 1263) betokens the victory over heretical doctrine at the beginning of the sixteenth century. After the death of Julius II. (1513) Leo X. at once accepted this kind of glorified representation of his own history; perhaps Raphael had already made sketches for the two other walls, which were then replaced by the Attila (Symbol of driving the

French out of Italy) and by the liberation of Peter (Leo X.'s deliverance out of the hands of the French in Milan, when he was still cardinal). It was highly fortunate that the æsthetics of that day regarded allegory and allusion as the same thing, while the latter ought probably only to deal with historically conceived, individually life-like figures.

However one regards the question, concessions have been made here by one side or the other. The four actions lie historically too far apart, and are too unconnected with each other, not to suggest that Raphael painted something different from what was originally desired. Also the complete want of internal connection with the four Old Testament pictures on the ceiling indicates a change of intention, that must have come in with the new pontificate.

On the whole, the subject is one that progresses in a uniform style, and continues also in the remaining rooms, though certainly in an interrupted manner—the victories of the Church under divine protection. Lastly, the treatment raises all these subjects, so that we only seek the highest in them, and attribute the highest meaning to them.

Raphael makes his entrance into the domain of dramatic painting with indescribable power and splendour: his first picture was the Heliodorus. What a fresh impulse after the narrower symbolism of the Camera della Segnatura! He never produced a group with grander action than that of the celestial horseman, with the youths floating at his side like a storm, and the overthrown transgressor with his followers. Whence the apparition came, whither it rushed past, is shown by the empty space in the midst of the foreground, which leaves the eye free for the group round the altar of the temple. People rightly admire the foreshortening in the rider and in Heliodorus; but this is only the masterly expression for the essential thing, namely, the happy position of the figures themselves. The group of women and children, which are found repeated a hundred-fold in all later art, deserves also in this its original type to be accurately impressed on the mind. Lastly, the Pope must have his due: enthroned on his sedan chair, entirely real and actual, he calmly contemplates the miracle, as though it was by no means unexpected by him. In the portrait of Marc Antonio, who accompanies as carrier of the sedan chair, we have the same proof that Raphael introduced his portraits sometimes at least according to choice.

The Miracle of Bolsena was a much more limited subject than the Heliodorus. The action of the miracle is confined to a small spot; it is rather as if a dramatist were to make the turning-point of his piece merely the exchange of a ring or some such hardly visible incident. But within this limit the greatest things have been accomplished. The perception and the forefeeling of the miracle goes like a spiritual current through the devout crowd on the left, and the reflection of it lights up the women and children sitting on the steps below; in the group of the Pope and his attendants there is calm certainty, as becomes the Prince of the Church familiar with thousands of miracles, and even the officers of the Swiss guard kneeling below must not vary too greatly from this expression. In themselves they are a model of monumental treatment of costume. The arrangement near and above the window, which is not even in the middle, seems to have been a real amusement to Raphael; from the irregularity itself the

most beautiful motives come out as of themselves. But closer observation will change this view, and make us think that there was a great deal of trouble and thought given to it. The double flight of steps, the semicircular shrines, the vestibule of the church, form in themselves an architectonically beautiful picture.

Attila and Leo the Great—a vigorous scene full almost entirely of horsemen—must it not be nearly impossible with so much animal life, so much expression of physical strength, to give sufficient prominence to the higher spiritual purpose? Certainly there was not much space left for the celestial apparition, but it was made the most of. Instead of Apostles enthroned on clouds, they are sweeping forward in a threatening manner, as it were a supernatural attendance on the Pope calmly retiring with his people. Attila, alone among the Huns, sees what is happening, and shows the most lively expression of terror; among his followers the horses have more presentiment than the men; they become wild and shy, which gives splendid action to the group; above them the sky grows dark, and a stormy wind waves the banners. In the form of the horses, the ideal of our present connoisseurs is certainly not attempted. Think of the horses of Horace Vernet in their stead; here they would be unendurable, while in the Smala, &c., we rightly admire them. Attila's black steed is still quiet: the terrified gesture of the king must not seem to be in any way caused by the rearing of his horse.

The Deliverance of Peter, developed in three acts in a highly original manner. The keepers too are not undignified; confused, indeed, but not clownish. In the scene on the right Peter is led as in a dream by the wonderfully beautiful angel. The effect of light is treated with a grand moderation; nothing essential is sacrificed to it.

The allegorical pictures on the skirting contain, even in their present state, motives from Raphael which cannot be altogether spoiled. In the four roof pictures one recognises a similar, only freer and more simple treatment of the same style, as that of the corner pictures on the ceiling of the former room: while these are conceived as mosaics, that is, in architectural frames and with imitated mosaic gold ground, the former are arranged as stretched out tapestries.

STANZA DELL' INCENDIO.

In the Stanza dell' Incendio there *a* is perhaps nothing by Raphael's own hand; on the ceiling he allowed the paintings of Perugino to remain, in order not to give pain to his master. Besides this, the time of severe symbolical large compositions was past, as the subject of the ceiling pictures of the Stanza d'Eliodoro proves.

The connection here is slighter than in the pictures of the former room. They are the deeds of Leo III. and Leo IV. (scenes, therefore, from the eighth and ninth century), who are chosen out of all church history only on account of the similarity of their names to Leo X., and represented with his features. The Purification Oath of Leo VI. is unintelligible; neither Raphael nor the Pope could, one would think, have any special liking for the subject; and if they wanted to symbolise the infallible truthfulness of the Papal word, many other incidents would do this better, and would be at least as good pictorially. Anyhow a splendid ceremonial picture arose out of it, which shows at least what great power of lifelike historical representation of special things the scholars who executed

it then possessed (1517). Here *Perino del Vaga* learned his character-painting, which reappears *a* in his Heroes of the House of Doria (in the palace of that name at Genoa).

The Coronation of Charles the Great, on the other hand, is clearly a picture with a political tendency—a pious wish of Leo X., who wished to make Francis I. emperor, whose features appear in Charlemagne. Here it is really painful to see Raphael forcibly occupied with making a ceremony interesting; half-naked men carry in splendid furniture; the heads of the prelates, seated in a row, have to be turned partly round in spite of the solemn moment, so that the spectator may not see nothing but mitres. And yet the scene is made what only Raphael could make it, and the details are often so beautiful, that one would willingly attribute it to his own hand.

All his greatness as a historical composer comes out again in the Siege of Ostia. The fight, the conquest, and the taking of prisoners are here in a masterly manner united in a most energetic, simple, and beautiful picture, which strikes us less only because of the excellent execution and of the defacement it has undergone later. Whether the Conquest of the Saracens refers generally to the invincibleness of the church, or is an allusion to the corsairs of Tunis and elsewhere at that time, cannot be made out.

Lastly, the famous picture, l'Incendio del Borgo, is in its subject the most unfortunate of any. Leo IV., by the sign of the cross, extinguishes a fire near St. Peter's. This was to symbolise the supreme power of the papal blessing. There was nothing to be done with the incident itself, because the causal connection of the gesture of the Pope with the cessation of the fire could not be outwardly represented. Raphael, therefore, in place of it, created the most powerful genre picture that ever existed,—the representation of various figures flying, escaping, and helplessly lamenting. Here we have purely artistic ideas carried into reality; free from historical or symbolical considerations, in the dress of a heroic world. The artist must have been inspired by the purest enjoyment of lively invention; the single motives are one more marvellous than another, and their combination again incomparable. It is certainly true that, as a rule, this is not how things appear in a conflagation; but for this heroic race of men, the painting of effects of light in the style of Van der Neer, for instance, would not have been the right thing. Properly it is not the Borgo that is in flames, but Troy; in place of the legend, the second book of the Æneid is the original. Yet the beautiful distant group round the Pope must not be overlooked.

The figures on the skirting, Princes, who performed various services for the Papacy, are very happily conceived in their position, and rightly given; not as slavish Caryatides, but as independent princes on thrones. *Giulio* executed them according to Raphael's designs; *Maratta* later had to paint them over afresh.

SALA DI COSTANTINO.

In deciding on the Sala di *b* Costantino, Leo X. seems to have perceived that it would not do to continue to paint in the traditional manner. By the allusions to the person of the Pope a constraint was laid on the artist, which with all his greatness he cannot make us forget. The subjects ought to

be conceived from a higher point of view, to give a picture taken simply from the history of the world. Thus did the first of all historical painters towards the end of his life arrive at subjects distinctly historical, yet idealized by distance of time. Perhaps for this he needed the Incendio, in which he had relegated the Pope to the background.

Raphael furnished, as it seems, besides a sketch not entirely finished for the whole of the hall —the Cartoons for the Battle, the Baptism and the Gift of Constantine; also, perhaps, for all the Virtues, and for some of the Popes, if not for all. None of the roof is his, and only a part of the wall by the windows. The pictures on the skirting, often very beautifully conceived, are now principally the work of Maratta; their design was 200 years ago ascribed to Giulio. Raphael intended to paint all in oil, not *al fresco*. This would have been a splendid sight at the moment of completion, had it been carried out by his own hand; assuredly he would have divided the various kinds of pictures most markedly in their tone. But with time much would have grown darker, as the two allegories already mentioned (p. 144) show which were executed soon after his death, and certainly according to his intention.

What is now existing was principally executed by *Giulio Romano*; the Baptism was done by *Francesco Penni*; the Gift of Constantine, by *Raffaelle dal' Colle*. The ceiling is a late work of *Tommaso Laureti*.

The Vision of the Cross, with which we begin, was not designed by Raphael. The group of soldiers has been injudiciously taken from the Storming of Jericho in the tenth arcade in the Loggie; and the rest, in parts rather frivolous, composed to suit it (for instance, the dwarf). Examination will convince one of this.

The Battle of Constantine, on the other hand, executed by Giulio in his best manner, is one of the greatest productions of Raphael's life. Let us try to realise to ourselves the significance of this battle picture. The imagination is doubtless more quickly excited by a crowd of horsemen with contrasts of colour, and clouds of smoke, which gives only life and desperate movement, as in Salvator Rosa and Borgognone; and we are more immediately interested by the modern battle-piece, the life of which usually consists in a principal episode made as effective as possible. But Raphael had to represent a turning-point in the history of the world and the church. It was above all to be the decisive moment of victory. Here the most brilliant episode is not enough; the whole army must conquer together. This is brought out by the even and powerful advance of the Christian cavalry, and the position of Constantine in the very centre of the picture, which, in springing forward, he is about to overpass. On this background the splendid episodes of single combat find their true significance without falling out of their place as parts of the pictures. Calm, like an irresistible principle, the leader of the army is enthroned in the midst of his host; the relations of single warriors to him, the group of angels above him, give meaning to his central position; a warrior points out to him Maxentius sinking in the water. The succession and choice of the single motives of the fight is of such a kind that none destroys the other; they are not only natural in their place, but along with the greatest richness they are dramatically distinct.

The Baptism of Constantine is far more than a mere ceremonial

picture, and stands as to the composition considerably above the Oath of Leo VI. and the Coronation of Charlemagne. It is not given as a function which depends on a ceremonial and on special costumes, but as an ideal historical moment. The whole group is in movement which is excellently modified by the gradation of the space in steps. But indeed the two figures, additions by Penni, have much the effect of side scenes.

The Gift of Constantine, which would have become a ceremonial picture in any other hands, is here also an ideal historical moment. The emperor hands to the Pope S. Silvester not a document, in which one might suppose the gift of the city of Rome to be written, nor a model of the town, with which later artists have helped themselves in similar cases, but a golden statuette of Rome. His kneeling followers, who show by their position the direction in which they have come, consist only of four persons: those pressing after are kept back by guards. The groups in front, which in later artists are often at the best only beautiful fillings up, are here *the* essential parts of the picture, and give the lifelike expression of the joy of the simple Roman people. All the expression of devotion of the officials ranged in a row could not replace this expression; the Roman individual feeling ought to speak out its own personal rejoicing. The architecture of the ancient church of St. Peter's is free and very well made use of.

The figures of the Popes and of the Virtues are many of them in the careless, conventional style of the Roman school, and show therefore to a disadvantage, for instance, compared with the accessory figures on the ceiling of the Sistine, which bear on them so markedly the stamp of the master's power. Had they been done by Raphael himself, and executed in oils, they would assuredly have had a peculiarly grand effect. (The head of S. Urban reputed to be by Raphael.)

The above remarks, far from giving a full account of the contents of these infinitely rich frescos, are only intended to fix in the mind some essential points. It must be observed then that Raphael was only partially free to follow his own plan. All that we can say is, in any case, mere guess, but the thing itself forces us to it. This moral side of the origin of the frescos is too often overlooked in their excellence.

LOGGIE OF THE VATICAN.

In the volume on "Architecture" the Vatican Loggie, that is, a the first row of arcades of the second story in the front great Court of the Vatican is mentioned as the greatest masterpiece of modern decoration. We come now to the Biblical subjects, which are arranged in divisions of four in the interior of the cupolas of the first thirteen arcades. They were executed after Raphael's drawings by *Giulio Romano*, *Francesco Penni*, *Pellegrino da Modena*, *Perino del Vaga*, and *Raffaelle dal Colle*. The figure of Eve in the Fall, as is well known, is considered as Raphael's own work. The size and amount of finish of the designs from which the pupils worked are not known; probably they varied according to circumstances.

The place and the technical necessities prescribed the greatest simplicity. Effects of light, the expression of special heads, refined detail of any kind, were never to be the foundation and soul of the picture. What could not

be done by distinct references and gestures, must be left out. The centre point of the scenes, which was to be humanly interesting, without any distinct oriental character, must be wrought into an ideal work of art suitable and intelligible to all times and lands. Of the Venetian manner of translating the incident into sixteenth-century romance there could have been no question. Compare the pictures of the Loggie with the sketches of a Giorgione, Palma, or Bonifazio, of this kind, and we shall feel the difference in idea. For the rest, in many of the Loggie pictures the landscape is as beautiful and important as among the Venetians, which here must be expressly mentioned. (Creation of Eve, Adam digging in the field; Jacob with Rachel at the Well, Jacob struggling with Laban, Joseph explaining the Dream to his Brethren, the Finding of Moses, &c.)

The excellence of the single motives is beyond description; all seems to be understood of itself. To see the value of each single picture, one ought to point out how other artists, mostly with greater means, have only produced a smaller, less intellectual result, or else have shot quite beside the mark. Only the first pictures, those of the Creation of the World, are questionable to our feeling. Raphael here made use of the same type to express the Creator which Michelangelo had called into life in the Sistine: art had now almost assumed the right to represent the Creation divided into several acts as pure motion. Immediately after begins the history of the first human pair, which here, owing to the definiteness of the landscape, has an essentially different tone from the pictures of a similar subject in the Sistine. These four pictures alone reveal the greatest historical composer, as we must concede on thinking over their motives. With the four pictures of Noah begins a new patriarchal heroic life, which is completely displayed in the four of the history of Abraham, and the four following with the history of Isaac. Abraham with the three angels, Lot flying with his daughters, the kneeling Isaac, the scene with King Abimelech, are among Raphael's most beautiful motives. And yet in the pictures of the history of Jacob and those of Joseph we feel as if we had for the first time before us the highest in this kind,—especially in the scene, of Joseph before his Brethren interpreting their dreams. Of the eight pictures containing the history of Moses, the first are still very beautiful, and among the later ones, the Worshipping of the Golden Calf in especial; but, between these, in Moses on Sinai, and Moses before the pillar of cloud, there is a great falling off. Apparently the subject prescribed was not agreeable to the artist; the last picture can hardly have been his own composition. Of the four pictures of the conquest of Palestine the storming of Jericho is peculiarly distinguished; of the four of the history of David, the Anointing; of that of Solomon, the Judgment. In the last arcade Raphael began the histories of the New Testament; the commencement, especially the Baptism of Christ, shows what we have lost in the continuation. (The Last Supper can hardly be by Raphael.)

His treatment of the supernatural deserves especial attention. The smallness of the scale obliged him to seek to give the effect merely by gesture and movement. The Dividing of Light from Darkness (first arc, first picture) is in this respect conceived with peculiar grandeur; the movement of the four extremities expresses both the driving apart and also the greatest power. With the first human

being, God appears as a wise father; the angel who drives them out of Paradise shows in his gesture a soothing compassion. In a strong soaring motion God appears to Abraham and Isaac (with a gesture of prohibition), and to Moses in the burning bush; with Jacob's ladder even Raphael had to do the best he could. In the Giving the Law on Sinai, where God is represented in profile, enthroned, the movement is carried on to the angels rushing on with their trumpets.

These Biblical pictures have not the slightest internal connection with the decorations. But this system of ornamentation had but a neutral meaning, and could have afforded no place for religious symbols and allusions.

RAPHAEL'S TAPESTRIES.

Raphael's tapestries* consist of two series, of which, in any case, only the first, with the ten incidents out of the history of the Apostles, strictly belong to him. He produced, in the years 1515 and 1516 (thus at the same time with the designs for the Stanza dell' Incendio), the famous cartoons, of which seven were formerly at Hampton Court, and are now in the Kensington Museum in London. They were worked in Flanders, and a part of them at least came to Rome during Raphael's lifetime. The workers followed his drawing as accurately as people at that time usually followed designs for works of art; they take liberties, for instance, in the treatment of single heads and of the landscape background which a modern artist would not permit in his assistants. The preservation of what remains is, considering the various adventures it has passed through, very fair; still, the colours have faded unequally, and the nude has taken a cold, dirty tone. The contours of the tapestries also can never equal the original flow and touch of the hand of Raphael.

We have already spoken of the Arabesque borders to the pictures, which have only in a few instances been preserved. Besides this they have pictures in the skirtings in a low gold colour. Here it is seen how Leo X. esteemed his own history. Without any connection with the Acts of the Apostles above, it runs parallel below, and including even such incidents as were anything but admirable, such as his flight in disguise from Florence, his capture in the battle of Ravenna, &c. The child of fortune thinks all that happened to him not only remarkable, but worthy to be represented in a historical picture, and this feature of the Medicean mind was made use of one hundred years later by Rubens and all his school for the glorification of the most doubtful subjects. (Gallery of Marie de Medicis.) These pictures on the skirting, depicted in beautiful and low relief, required, by-the-bye, to make them distinct, the same expedient as the relief of the ancients; namely, the personification of rivers, mountains, towns, etc., to mark out the localities. Also the general ideal costume was quite necessary here, where no detail was to be sharply characterised.

In the principal pictures Raphael was free, and could follow his highest inspirations. It is to be supposed that he could here choose the incidents himself; at least, they are all so well selected that none better and more beautifully varied can be taken from the Apostolic history. The technical method

* At present hung in two places of the long gallery of communication between the upper Gallery of Antiques and the Stanze of the Vatican.

according to which he had to calculate his work allowed him nearly as much freedom as fresco. He seems to have worked with a calm, even delight. The purest feeling for lines is combined with the deepest intellectual conception of the action. How gently and impressively in the picture, "Feed my Sheep," is the power of the glorified Christ expressed without any Glories, in that the nearer the group of the Apostles comes, the more are they drawn towards him; the farthest remain calm, while Peter is already kneeling. The Healing of the Cripple in the Temple, one of those subjects which in later pictures is usually oppressed by the crowding of heads, is here brought out in the most beautiful repose by the architectonic arrangement and by the nobleness of style. The Conversion of Paul is here (without any effects of light) represented in the only really noble way, while most other painters try to show their skill by representing a mere tumult. The counterpart to this is the Stoning of Stephen. The Striking the Sorcerer Elymas with Blindness (unfortunately, half gone) and the Punishment of Ananias are the noblest types of the representation of solemn and fearful miracles. The terrible and mysterious element in the foreground is softened by the quiet groups behind. Next, there belong together Paul Preaching at Athens and the Scene at Lystra, both of immense influence on later art; thus, for instance, the whole style of Poussin would not have come into existence but for them. One is a picture most rich in expression, yet quite subordinated to the powerful figure of the Apostle seen in profile; the other, one of the most beautiful groups of a popular crowd in motion, so arranged around the ox, which is the victim, as to be interrupted by its position, which yet conceals nothing: we feel how the Apostle must be distracted with grief at such conduct in the people. Lastly, the Draught of Fishes, a picture possessing most mysterious charm; the effect of physical straining (in two such figures!) is shown in the second barque; in the foremost Peter kneels before the Christ, who is seated, and the spectator is not distracted by the sight of the fishes, which in other pictures causes people to forget the principal point, the expression of entire devotion and conviction of the Apostle.

The second series of tapestries, *a* already inferior in its execution, was worked in Flanders, as a present from Francis I. to the Papal court. It appears that Flemish artists made large cartoons out of small designs by Raphael, which were used for these tapestries. Some of the compositions, especially the grand Adoration of the Shepherds, also that of the Kings, the Murder of the Innocents, the Resurrection, show, in spite of numerous Flemish additions, the inexhaustible invention of the master, his strikingly telling mode of developing the incident; in others, on the other hand, there can be nothing of his own; it was a speculation which took hold of the then world-famous name, before the fame of Michelangelo had overshadowed all else.

Besides these great Papal commissions, Raphael also undertook a number of frescos for churches and private persons.

The earliest (1512) is the Isaiah *b* on a pier of the nave of St. Agostino, in Rome. (Since an unfortunate restoration, Raphael is only responsible for the outlines.) The impression made by the Sistine Chapel, which was completed shortly before, must be preserved;

but the influence of Fra Bartolommeo is more seen in the picture than that of Michelangelo. In the beautiful way in which he has given the Putti with the Prophet, Raphael may be considered superior to both.

Quite a different sort of competition with Michelangelo comes *a* out in the famous fresco of S. Maria della Pace* (1514). The representation of heavenly inspired female forms, which antiquity had given quite differently in its muses, here belongs to the symbolism of the Middle Ages, as well as the effect produced by the introduction of the Angels. Michelangelo had abandoned this point, and had sought to concentrate the supernatural altogether in the figures of the Sibyls themselves, so that the Putti only serve them as attendants, and followers; later on, Guercino and Domenichino left out the Angels altogether, and their Sibyl looks longingly alone out of the picture. Raphael, on the contrary, expressed, by the very combination of the Sibyls and Angels, the most beautiful enthusiasm both in the announcement and the realization. It is a long while before one remarks that the angels are formed on a smaller scale; just as the Greeks made the herald smaller than the hero. The disposition of the space, the dominant though varied symmetry, the forms of the figures and characters, give this work a place among the highest creations of Raphael, and perhaps of all his frescos it will soonest gain the liking of the beholder.

CAPPELLA CHIGI AND FARNESINA.

In the year 1516 Raphael built and decorated the Cappella Chigi, in the left aisle of S. Maria del *b* Popolo; from his cartoons, a Venetian maestro, *Luisaccio*, completed at the same time the mosaics of the cupola. (As Venetian mosaics, they are not among the best executed of this time.) The Almighty, giving the benediction, surrounded by Angels (in the Lanterna), exhibits in its noblest form the hazardous system of foreshortening, di sotto in sù, which chiefly through Correggio's example, had then grown prevalent. Round about are the seven planets, and, as an eighth sphere, the heaven of fixed stars, under the protection and guidance of divine messengers. Here mythology and Christian symbolism meet; most admirably has Raphael distinguished the figures in character, and united them in action. The planet deities, powerful, absorbed, impassioned; the Angels protecting and calmly controlling. The arrangement of the space where, for instance, the planet gods only show the upper part of their bodies, strikes us as so suited to the subject that no other could be possible.

At the same time, the same Agostino Chigi (a rich Sienese banker), who built this chapel, had built for himself the most beautiful summer palace in the world, the Farnesina, on the Longara, at *c* Rome. Baldassare Peruzzi built it, and also painted a portion at least of several rooms in it. In the intervals between the labours of the Stanza d' Eliodoro, Raphael was persuaded to produce a fresco picture for his patron, Agostino, and painted, in the anteroom on the left, the Galatea, the most beautiful of all modern mythological pictures. Here the allegorically employed myth is no mere conventional opportunity for the production of beautiful forms, but

* Best light about 10.

Raphael's idea could be rendered purely and beautifully only in this form. What simply human story would have sufficed to represent distinctly the awakening of Love in his full majesty? The Queen of the Sea is pure blissful longing; shot at by Amorini, surrounded by Nymphs and Tritons, whom Love has already joined, she floats on her shell upon the tranquil waves; even on the reins of her dolphins a wonderful Amorino has suspended himself, and lets himself be merrily drawn along over the waters. Here, by the way, we can best convince ourselves how little Raphael was dependent on the antique in his feeling for form; not only the conception, but every contour is his own. And, in truth, his drawing is less ideal, more naturalistic, than that of the Greeks; he is the child of the fifteenth century. There are more "correct" figures in the school of David, but who would exchange these for them?

a In the two last years of his life (1518–1520) Raphael made the designs for the famous story of Psyche, in the lower great hall of the Farnesina; they were executed by *Giulio Romano*, *Francesco Penni*, and (the decorations and the animals) by *Giovanni da Udine*. The pupils have rendered the ideas of the master in a conventional and even coarse style; to understand Raphael's conception, one must try to transport one's mind into the style of the Galatea. Raphael received for the place of his composition a flat ceiling connected with pendentives forming arches, and showing triangular curved faces. On the last he represented ten scenes from the story of Psyche; on the vaultings, floating genii with the attributes of the Gods; on the central surface, in two great pictures, the Judgment of the Gods and the Feast of the Gods at Psyche's marriage. The place of delineation is altogether ideal, and represented by a blue ground; its divisions not sharply marked architecturally, but by garlands of fruit, in which Giov. da Udine showed the mastery he had already exhibited in the windows of the Loggie.

The space and form of the pendentives were apparently as ill-adapted as possible for histories containing several figures; but Raphael only brought forth therefrom (as out of the form of the wall in the Miracle of Bolsena, the Deliverance of Peter, the Sibyls) opportunities for special beauty. No particular definition of the locality, no distinct costume, could appear therein; that was his advantage, as against the immense constraint imposed on him by the framework. Nothing but nude or ideally shaped forms, most beautiful and distinct in their markings, and the happiest selection of the most telling moments, could produce this wonderful effect. The later ones are, indeed, not all alike happy, and all assume the knowledge of the myth related by Apuleius* (which at that time everyone had by heart). But, taken as a whole, they are the highest possible achievement in this style, especially Cupid showing Psyche to the Three Goddesses, the Return of Psyche from the Lower Regions, Jupiter kissing Cupid, Mercury carrying Psyche. In the two large pictures on the ceiling, conceived as strained tapestries, with the Olympian scenes, Raphael gave not that kind of illusion which seeks to represent heaven by crowds of figures on layers of clouds, and seen as from below, foreshortened, but a conception of space which satisfies the eye, and gives a stronger impression of the supernatural to

* Platner, "Beschreibung Roms," p. 585, &c., gives an account of the subject.

the inner sense than heavenly scenes in perspective. Some of the single motives are among his most mature productions (the Jupiter in Contemplation and Cupid Pleading, Mercury and Psyche; in the Marriage Feast, especially the bridal pair, Ganymede attending, and many others), and yet no single detail loses its place in the wonderfully combined whole. The hovering Cupids, with the signs and the favourite creatures of the gods, are indeed intended as an allegory on the omnipotence of Love; but in detail they are figures of children of the most lively, human, and the most harmonious hovering movement in a given space.

Perhaps Raphael regretted in this work the many other incidents that might have been represented in the history of Psyche, which could find no place here, because they required a distinct locality and a larger number of figures. However that be, he designed a larger series of scenes, which survive, unfortunately, only in a later arrangement by *Michel Coxcie*, in engravings and modern copies of engravings (among others in the collection of Reveil.*). The story is given as simply and innocently as possible; the eye accepts the divine beauty of most of these compositions, and is satisfied by it.

It is just this that brings Raphael so much nearer to us than all other painters. There is no longer any division between him and the desire of all past and future centuries. To him, of all men, is there least occasion to forgive anything, or to help him out by assuming something. He accomplishes tasks of which the intellectual premises, not by his fault, lie far removed from us, in a way which seems quite natural to us. The soul of the modern man has in the region of the beautiful in form no higher master and guardian than he is. For the antique has only come down to us as a ruin, and its spirit is never our spirit.

The highest personal quality of Raphael was, as we must repeat in conclusion, not æsthetic but moral in its nature, namely, the great honesty and the strong will with which he at all times strove after the beauty which at the time he recognised as the highest. He never rested on what he had once gained, and made use of it as a convenient possession. This moral quality would have remained with him even to his old age, had he lived longer. If we think over the colossal power of creation of his very last years, we shall feel what has been lost for ever by his early death.

THE PUPILS OF RAPHAEL.

The pupils of Raphael formed themselves in executing the great

* Among other frescos by pupils of Raphael (or distant imitators) from his designs, there exist in Rome wall decorations with allegorical representations referring to the omnipotence of love, in a charmingly decorated room of the Vatican (the so-called bath-room of Cardinal Bibbiena), next the third floor of the Loggie, in 1868 belonging to an official residence; the remains from the so-called Villa di Raffaelle, now in the Borghese Gallery (Alexander with Roxana, and a marriage scene); the so-called Bersaglio de' Dei is executed after a composition of Michelangelo (p. 122 *d.*); the Planet deities drawn on cars by their special sacred animals in the ovals of the roof of the great hall of the Appartamento Borgia. The twelve Apostles, which one now sees painted on the piers in S. Vincenzo ed Anastasio alle tre Fontane, are only done after engravings by *Marc Antonio*; the original pictures in the now-altered Sala vecchia de' Palafrenieri have disappeared under repaintings by the *Zuccheri*. Much of the invention already belongs to pupils.

works of his last years. Was it an advantage for their own work that they should be from the beginning under the impression of his grand manner of conception? Could they ever look at objects again in the same naïve manner? And what effect could it have on them when they gathered from the talk of the world what things their master was especially admired for? In the last resort, it depended very much on their character.

The most important of them is *Giulio Romano* (born 1492, died 1546); a facile inexhaustible fancy, which does not despise excursions into the region of naturalism, and especially loves to take up the neutral subjects, the myths of antiquity, but no longer has any internal connection with ecclesiastical painting, and could not but fall into an endless bewilderment and a barren facility of production.

Early decorative paintings: in
a the P. Borghese (three fragments, sawn off, out of the Villa Lante, with ancient Roman histories connected with the Janiculum);
b in the Villa Madama (frieze of Putti, candelabra and garlands of fruit, in a room to the left; the volume on architecture); in
c the Farnesina (frieze of an upper room). Early Madonnas in P. Bor-
d ghese room 2, No. 7; in the P. Co-
e lonna, room on the right, in the
f Sacristy of S. Peter, in the Tribune
g of the Uffizii; the mother more resolute, the children more wilful, than in Raphael; the harmony of the lines nearly lost. Perhaps the earliest large altar-piece, on the
h high altar of S. M. dell' Anima, in single details Raphaelesque in beau-
i ty. In the Sacristy of S. Prassede: the Scourging, merely a study of the nude in brick-red flesh tones, still careful in its bravura. [For the pictures in Turin: see below under
j R. Mantovano.] Lastly, the principal work among the earlier ones, the Stoning of Stephen, on the high altar of S. Stefano at Genoa, *k* very careful, beautifully modelled, in colouring still resembling the lower half of the Transfiguration. The lower, earthly group, composed like a half-circle in shadow round the slender, principal figure, beautifully true and youthfully naïve, is still one of the finest productions of Italian art. All have just lifted up their stones and are ready to throw them, one hastily, another more deliberately; but the spectator is spared the actual sight of the horror. In the heavenly group all Giulio's inferiority appears; the architectonic sense is wanting; Christ and the Almighty are half covered; the angels, among whom is one very beautiful, are occupied in drawing aside the clouds. The conception of the supernatural is intentionally trivial.

Giulio built and painted all the rest of his life at Mantua, in the service of the Duke. [In the ducal *l* palace in the town: Sala del Zodiaco, allegorical mythological representations of the series of pictures of animals; Appartamento and Sala di Troja, very unequal scenes of the Trojan war; in the Scalcheria, lunettes with hunting scenes representing Diana; also the whole pictorial decoration of the Palazzo del Te, built by Giulio *m* himself, with purely mythological and allegorical subjects. Remark especially the Camera di Psiche, with the richest and gayest compositions in fresco covering the whole walls, with distant landscape backgrounds, and above them lunettes in oil; the ceiling pictures by the same, by pupils, quite blackened; in the Camera de' Cesari two lunette-frescos, a good deal else in the smaller rooms; then the notorious Sala de' Giganti, for the most part executed by *Rinaldo Mantovano*, with the gigantic forms, 12—14 feet high, in all possible

attitudes, between enormous masses of rock, which, painted over the wall and ceiling of the domed hall, without setting, skirting, or framing, oppress the beholder with their overpowering colossal size. Here and there he has conceived the incidents really grandly, but on the whole has let himself go marvellously, and, for instance, represented the Fall of the Giants, against his better knowledge, as we see it here. Two elegantly executed drawings in colour for the history of Psyche, *a* painted in the Palazzo del Te, in the picture gallery of the Villa Albani at Rome [in any case, the most remarkable work of Giulio, still quite penetrated with the spirit of Raphael.—Mr.].

Of the pupils who formed themselves with him at Mantua, *b* *Giulio Clovio* is famous as a miniature painter;—*Rinaldo Mantovano* is the painter of a very unregulated picture, a large Madonna with Saints, *c* in the Brera at Milan (Reminiscence of the Madonna di Foligno); [better, if really by him, are the two pictures, *d* 56 and 101, in the Turin Gallery, the Assumption of the Virgin, floating upwards, and a lunette with God the Father, both pictures containing single angels, quite noble and Raphaelesque in conception.—Mr.]—*Primaticcio*, Francis the *e* First's favourite painter at Fontainebleau, has almost nothing in Italy;—by his assistant, *Niccolò dell' Abbate*, there are frescos in the *f* Palazzo del Commune at Modena, formerly also in the Castle of Scandiano. [In the gallery there are *g* nine ruined wall frescos with scenes fom the Æneid; better, and octagon with figures playing and singing, almost like a youthful *Dosso Dossi*.—Mr.] The three mythological pictures of the Man- *h* frini Gallery in Venice are more probably the work of a Venetian, who was also acquainted with the Roman school—perhaps *Battista Franco* [or *Giuseppe Porta Salviati.* —Mr.].

On the whole Giulio's influence on art was very injurious. The entire indifference with which he (chiefly in various frescos) turned to account the style of form learnt from Raphael, and yet more from Michelangelo for superficial effects, gave the first great example of soulless decorative painting.

Perin del Vaga (1499—1547), though less richly gifted, and, in his few easel pictures strikingly mannered (some in the Palazzo *i* Adorno at Genoa; the Madonna with Saints, in the right transept of the Cathedral of Pisa, more the *j* work of *Sogliani* than Perino), yet is closer to Raphael whenever decorative limitation and division protect his figures and scenes from want of form. We see in the cathedral of Pisa, in several places in the right transept, very beautiful Putti, painted as experiments in fresco. In Genoa all the decoration of the Palazzo Doria be- *k* longs to Perin. Much here reminds us of the Farnesina: in the lower hall some of the corner figures are unusually beautiful; the small lunette pictures (from Roman history), interesting in parts on account of their landscapes; the four ceiling pictures (Scipio's Triumph) are indeed oppressive through overcrowding and realism; in the Galeria again are Putti, lively and in good action, but not simple in their forms; splendid decorations in the vaulting; and on the one wall the heroes of the house of Doria, represented in more than life-size; their sitting position, while yet they are in somewhat forced dramatic relations with each other, is not happy, but still they are in character almost Raphaelesquely grand;*

* I must take this occasion to mention

in the hall on the right, the Contest of the Giants, full of an unpleasant swagger, like most pictures of this kind; of the other rooms, the one with the Loves of Jupiter and the figures of the Sciences, as also that with the histories of Psyche, contain the best motives. The Genoese pupils of Perin belong altogether to the mannerists. (Later frescos of Perin in Rome: S. Marcello, sixth chapel on the right.) *a*

Francesco Penni, called Il Fattore, has left little of note in Rome. [In the Turin Gallery an excellent copy of Raphael's Deposition, in the Borghese Palace, of the year 1518. —Mr.] *b*

An unknown painter, of the school of Raphael, painted the fifth chapel on the right in the Trinità de' Monti at Rome (Adoration of the Shepherds, of the Kings, and the Circumcision, besides lunette pictures). Along with Raphaelesque touches one observes here the degeneracy of the school, very clearly in its beginnings; long-extended figures, contorted arms, &c. Several other chapels show the degeneracy of the imitators of Michelangelo. (The third chapel on the right, with histories of the Virgin, is, for instance, painted by *Dan. di Volterra.*) *c*

Of all his pupils, *Andrea Sabbatini*, or *Andrea da Salerno*, has the most of Raphael's spirit. Besides the pictures in the Naples Museum (Descent from the Cross, Adoration of the Kings, with the Allegory of Religion in the upper semicircle of seven teachers of the Church, S. Nicolas enthroned between those saved by him), and some scattered about in various churches (Sta. Maria delle Grazie, Lower Church of S. Severino), there are the frescos in the vestibule of the inner court of S. Gennaro dei Poveri, which may be unhesitatingly ascribed to him—perhaps the most intellectual production that Naples possesses by her own countrymen of the golden period. (History of S. Januarius, unfortunately much defaced.) Andrea conceives beautifully and simply, and paints only to express what he conceives, not to produce mere pictorial effects. One of his successors, *Gian Bernardo Lama*, is in successful instances also naïve and simple, but sometimes also very weak and *fade*. (S. Giacomo degli Spagnuoli, third chapel on the left, large Descent from the Cross, like a Fleming who had studied in Italy; other things in the Museum.) [A delicate, studiedly elegant Adoration of the Shepherds, with a Glory of Angels, signed, was in 1861 belonging to Marchese Gagliardi.—Mr.] *Antonio Amato* later adopted the same style. Madonna with Angels in the Museum. *d* *e* *f* *g* *h* *i* *j* *k*

Polidoro da Caravaggio brought quite another tendency to Naples and Sicily. He is still a follower of Raphael in the façade paintings mentioned in the volume on Sculpture; perhaps also in those unknown to me in the summer-house of the Palazzo del Bufalo. Of the Niobe frieze there is a sketch in the P. Corsini; three pictures, grey on grey, are said to be still in the P. Barberini. Later he falls into the harshest naturalism, of which the great Descent from the Cross in the Naples Museum is a remarkable instance. Here for the first time vulgarity is regarded as an essential condition of energy. His smaller pictures in the same collection are partly composed in the same style and partly ac- *l* *m* *n* *o*

a splendid portrait in the Uffizii (Sala del Baroccio), which is clearly by a pupil of Raphael; a man of good-humoured yet dissipated expression, with a cap, grey damask dress, and fur.

cording to a second-hand classicism. A pupil of Polidoro, *Marco Cardisco* (in the Museum, the Contest of St. Augustine with the Heretics), has rather the appearance of a degenerate scholar of Raphael himself. A pupil of this Cardisco, namely *Pietro Negroni* (1506—1569*), shows in the only picture known to me, a large Madonna floating on clouds with Angels (Museum), a really astonishing beauty and grandeur; one thinks one sees the highest conceivable inspiration of Giulio Romano before one. Other masters, like *Criscuolo, Roderigo Siciliano, Caria*, &c., are for the most part very little enjoyable (Museum). [A famous picture of *Ippolito Borghese*, the Assumption of the Virgin, in the Chapel of the Monte di Pietà, hardly to be dated before 1550, is completely smooth in execution and unattractive in colour, though with points recalling Raphael and A. del Sarto.—Mr.].

CONTEMPORARIES IN BOLOGNA AND FERRARA.

Several pupils of F. Francia in Bologna passed on eventually into the school of Raphael, or at any rate fell under the determining influence of his works.

The earlier paintings of *Timoteo della Vite* from Urbino (1467—1523)† are found for the most part in his paternal city of Urbino and the neighbourhood: [in the Sacristy of the Cathedral there are SS. Martin and Thomas, sitting figures; in the town collection the half-length figures of S. Sebastian and S. Agatha; these three, as well as the picture of an angel in the public gallery at Brescia, quite in the style of Francia and Perugino.—Mr. and Fr.] some later ones in the Brera, No. 58 (Mary between two Saints, with a lovely Putto flying downwards), and in the Pinacoteca at Bologna (S. Magdalen in prayer, standing before her cave, a mysteriously attractive figure, about 1508). As Raphael's pupil he painted the Prophets above the Sibyls in the Pace; but how much was prescribed to him is not known, and in reality these figures are essentially his own, and, but for the proximity of the Sibyls, would appear a work of first rank. [Of his latter years (1521) there is a beautiful altar-piece in the Cathedral at Gubbio—St. Mary Magdalen surrounded by Angels. Scenes of the Legend in a sunny landscape.—Mr.]

Another pupil of Francia and Raphael, *Bartolommeo Ramenghi* (*Bagnacavallo*), is sometimes grand in his delineation of these ideal figures (Sacristy of S. Micchele in Bosco at Bologna; the figures in niches: compare the famous picture of the four Saints in Dresden). Sometimes too he is somewhat exaggerated (S. M. della Pace at Rome; two Saints opposite the Prophets of Timoteo. His best composition we have mentioned already, p. 96 *b*); but the Madonna with Saints in the Pinacoteca at Bologna is only moderately good,

* I saw in 1861 at the house of Cardinal Santangelo an excellent picture with the signature Pietro Negroni, 1594; and I do not know how the usual statement about the date of his life, which would not agree with this, is authenticated.—Mr. There is another interesting work by *P. Negroni* in S. Aniello at Naples, chapel of the De Grazia family, a Madonna with Saints, signed Pietro de Negroni, p. 1545.—Fr.

† He was, perhaps after his return to Urbino in 1495, from the school of Francia Raphael's first teacher, and painted him as a boy of twelve in the little picture of the Borghese Gallery, 1st room, No. 35 (Passavant). Crowe and Cavalcaselle trace in this most attractive portrait the manner of *Ridolfo Ghirlandajo*.

and the way in which he alters Raphael's Transfiguration (in the *a* Sacristy above mentioned) is altogether bad. (There is a beautiful early picture, the Christ Crucified, with three Saints, in the *b* Sacristy of S. Pietro at Bologna).

Innocenzo da Imola, on the other hand, did not caricature Raphael's compositions, but "entschloss sich kühn, sie grenzenlos zu lieben." Of his numerous works, almost all in Bologna, a few are early and *c* naïve (Pinacoteca, Madonna of the Faithful) or freely executed in the Raphaelesque spirit (Pinacoteca, *d* Madonna with both Children, S. Francis and S. Clara); most, on the other hand, are mere anthologies from Raphael, careful, neat, and as skilful in the arrangement as one can reasonably expect from their unconnected character. (Pina- *e* coteca: Holy Family, with Donator and Wife; S. Michael, with other *f* Saints. In S. Salvatore, third chapel on the left; the Christ Crucified, with four Saints, constructed on earlier works of Raphael, &c.) Some- *g* what freer: S. Giacomo Maggiore, seventh altar on the right; Mariage of S. Catherine [one of the greatest and most characteristic, perhaps the most beautiful picture of the master, of most praiseworthy solidity of execution for the year of its production, 1536.— *h* Mr.]—Servi, seventh altar on the left, large Annunciation; lastly, the frescos, by no means con- *i* temptible, in S. Micchele in bosco, Chapel del Coro Notturno, which shows how gladly Innocenzo would have produced something simple and characteristic.*

Girolamo da Treviso, who studied in Venice, and then worked in Bologna, shows in his monochrome scenes of Legends of the ninth chapel on the right in S. Petronio, studies after Raphael [and several other masters. As mentioned before (p. 86 *o*), he was the son of Pier Maria Pennacchi. A beautiful S. Jerome with SS. Roch and Sebastian, in the Sacristy of the Salute *k* at Venice, is probably by him. His masterpiece is in the National Gallery in London.—Mr.].

By *Girolamo Marchesi da Catignola*, once pupil of Francia, one finds in this district only later pictures of the freer, already somewhat mannered style. (Several in *l* the Brera at Milan; a large overcrowded Marriage of the Virgin in *m* the Pinacoteca at Bologna; Justitia and Fortitudo, in S. M. in Vado *n* at Ferrara, furthest chapel in the right transept; this is naturalistic in a beautiful Venetian manner.) [This master is not to be confounded with his two elder brothers, *Francesco* and *Bernardino Marchesi*, called also *Zaganelli*, from Cotignola, who worked under the influence of Francia, Bellini, and the elder Ferrarese in Ravenna. There *o* are pictures in S. Niccolo at Cotig- *p* nola and elsewhere.—Mr.]

The Ferrarese painters also fell under the influence of Raphael, but the speciality of their school was strong enough to make a counterpoise in the scale.

One of them, *Lodovico Mazzolino* (1481—1530), entirely resisted this influence. He retained his old North Italian realism along with and in connection with glowing Venetian colouring. His works, mostly small cabinet

* A similar appropriation of motives from Raphael, only more from his earlier time, is found in a Lucchese, *Zacchia il vecchio*. In his pictures (Ascension, in S. Salvatore, at Lucca; Assumption, in S. Agostino, 1527; an Assumption, in S. Pietro Somaldi, 1523, &c.) there is a feeling of the Sistine and of Fra Bartolommeo, but especially of Raphael's first Coronation of the Virgin, in the Vatican.

pictures (the smaller the more valuable) are rarely found in Ferrara, but *a* here and there in Italy (P. Borghese, *b* 2nd room, 58, and P. Doria, 7th room, 9, at Rome; Uffizii, 1030, 32, 34), and more frequently in foreign countries. Overladen and deficient in ideas, without right principles in drawing, most extravagant in his use of gold relief in ornamenting halls, Mazzolino yet impresses us by the depth and juicy freshness of his colours, which, with all their variety, form a sort of harmony. They shine out from afar in the gal- *c* leries. In the Ateneo at Ferrara is a somewhat larger picture, Adoration of the Child, with Saints.

Benvenuto Tisio, called *Garofalo* (1481—1559), began under the same influences as Mazzolino (small pic- *d* tures in Pal. Borghese, 2nd room, 1, 2). Later on, having often resided in Rome and been in Raphael's school, he endeavoured to adopt the Roman style as far as he was able. He possessed from the first the gift needed to make a Venetian painter of life in the manner of a Pordenone or Palma; now he produced altar-pieces in a more ideal style than he ought to have attempted. It is hard to judge severely works which aim so earnestly at the highest things, especially when occasionally combined with truly Venetian splendour, harmony, and clearness of colouring. And yet it is a fact that the inner sense is often repelled by him, while the eye is delighted. He is not a mannerist: even the innumerable little pictures particu- *e* larly of the Doria Gallery and the *f* Capitoline (not less than fourteen) are composed and painted with entire conscientiousness as to the execution. But his feeling is not sufficient to give life to the forms which he creates: his pathos is uncertain; his ideal heads, especially the large ones, betray an intellectual emptiness. (Thus the beautiful head of an Apostle in the P. Pitti, No. 5.) In his few genre pictures (Boar-hunt in *g* P. Sciarra; Troop of Horsemen in *h* the P. Colonna, ascribed to Bagnacavallo) he is altogether Ferra- *i* rese in his naïveté and richness of colour. In his later works his relation to Raphael's pupils was the same as it had been to Raphael himself, and also his colouring is weaker. His principal church pictures are as follows:—

In Rome:—Pal. Doria: Visita- *j* tion and Adoration of the Child, early and beautiful (first gallery, No. 26; second gallery, No. 69). P. Chigi: Ascension, and a pic- *k* ture with Three Saints, also good; P. Borghese (VI. 8), Descent from *l* the Cross, a masterpiece. In the Naples Museum: Descent from *m* the Cross, deeper and quieter in expression. [Both pictures, which stand out most advantageously among Garofalo's works, as also an Adoration of the Shepherds in the *n* P. Borghese, first room, 67, show marks of being the work of *Ortolano*. —Mr.] In the Brera at Milan: a *o* Pietà with several figures, and a Crucifix; early. In the Academy at Ve- *p* nice: Madonna in the Clouds, with four Saints, dated 1518; excellent. In the Modena Gallery: two Ma- *q* donnas enthroned with Saints, one beautiful, of the middle time, and one late one. In S. Salvatore at *r* Bologna, first chapel on the left: domestic scene with Zacharias.

In Ferrara:—in the Ateneo: large *s* allegorical fresco picture, the Triumph of Religion, out of the former Refectory of S. Andrea; as a whole insignificant and unpleasing, pure bookish fancy, but with beautiful episodes of his middle period; large Adoration of the Kings, of 1537, and still very brilliant; Gethsemane; the Death of S. Pietro Martire. and several others. In the Cathedral: on both sides *t* of the Portal, good and noble fresco figures of Paul and Peter;

third altar on the left, Madonna
a enthroned with six Saints, of the year 1524; right transept, Peter and Paul; left, Annunciation, late.
b In S. Francesco, frescos of first chapel on left; the two Donators on the sides of the altar, beautiful early Ferrarese; the Kiss of Judas, as well as monochrome figures at the side, late. In S. Maria in
c Vado, fifth altar on the left: Ascension, copy by *Carlo Bonone*. In the two exterior chapels of the left transept, what were formerly the two large doors of the organ, containing together an Annunciation by a good contemporary or pupil.
d In S. Spirito, a large Last Supper.

Dosso Dossi (1474–1558) was less carried away by Raphael, whose personal influence he no longer experienced. He remained a Romanticist on his own responsibility, and retained (except at the latest period) his glowing colouring and his own sometimes awkward and bizarre but often most characteristic ideas; in his characters he not seldom equals the greatest Venetians, above all, Giorgione.

The earlier small pictures are
e quite Ferrarese (Uffizii, Murder of the Innocents; P. Pitti, Repose in
f Egypt, with a charming landscape). Of the altar-pieces, the large one in the Ateneo at Ferrara, consisting of a Madonna with Saints, and five partitions besides (from S. Andrea, where now is a copy by Aless. Candi), is one the greatest treasures of art of North Italy; severely architectonic in arrangement, strong power of colour. There also: a large Annunciation and a John on Patmos, with a pathetic expression not quite successfully given. In
h the Brera at Milan a Sainted Bishop with two Angels (1536).
i In the Cathedral of Modena, fourth altar on the left, Madonna in the Clouds with S. Sebastian, S. Jerome, and John the Baptist below; a master-piece. In the gallery at Modena, large Adoration of the
j Shepherds, with a landscape, with a fanciful arrangement of light; a large votive picture for the Carthusians, with the Virgin floating on clouds. [In the same gallery, No. 366, the Madonna hovering between the splendid St. Michael and the equally ill-managed St. George. —Mr.] In the Carmine in the same
k city, third altar on the right, a Dominican Saint treading under foot a beautiful devilish-looking woman. In San Pietro, third altar on the
l right, Assumption of the Virgin, the Apostles (three on the right, three on the left, and six behind), advance solemnly with their attributes;—other pictures of this church are ascribed partly to his school, partly to his brother *Gian Battista*, as the sweet Predella of the fifth altar on the right; the naïvely beautiful Madonna floating on clouds, with two bishops on the seventh altar left; the Madonna on clouds, with S. Gregory and S. George, to which belongs a beautiful Predella with a landscape, certainly by Gian Battista, second altar on the left.

Dosso Dossi is much represented
m as a genre painter in the Gallery of Modena, principally by the oval picture painted half for decorative purposes, with people eating, drinking, and making music, in which one may feel the influence of Giorgione; also a collection of portraits, with which fancy can people the Court of Ferrara as it was in later times. In the Castle
n of Ferrara, Dosso, with the help of his school, decorated several rooms; they are chiefly works of his late already mannered time; even the famous Aurora in the Hall of the Four Divisions of the Day, morning, noon, evening, night; also the three little Bacchanals, in a small corridor, no longer possess the freshness and beauty which such subjects require. Not mythology, but pure

fable. would have suited Dosso. We
a see in the Borghese Palace at Rome (III. 11) a picture of his best time, Circe in the Wood, using magic arts. It is the necromantic novel made alive; it was thus Ariosto conceived his personages. [This fruitful artist is often represented in other places, often mistaken. One of his most valuable works, much neglected, in
b the town gallery at Rovigo (called there Garofalo); in the Brera at
c Milan, No. 244, as Giorgione, a S.
d Sebastian; in the Ambrosiana there a very careful and elegant Washing the Feet, of his Roman time.—Mr.]

A contemporary of Garofalo and Dosso, *Benvenuto Ortolano*, has decorated the organ panels (left tran-
e sept,) in S. Francesco at Ferrara quite excellently in the manner of the first, with large figures of Saints. (The half-length figures on the parapet are partly by Garofalo himself, partly by *Bonone*). [See above, in Garofalo, how much of his works are ascribed to Ortolano.—Mr.]

[*Girolamo da Carpi*, of Ferrara, is sometimes Ferrarese in character, sometimes shows the influence of the later Florentines after Michel-
f angelo. A Pietà in P. Pitti (No. 115), very mannered; Christ be-
g tween Mary and Martha, Uffizii (No. 994); small figures in the style of Mazzolino. A Venetian Ferrarese Holy Family in the Ca-
h pitoline Gallery at Rome is better; his best work is the portrait of the prelate Bartolino Salimbeni, in the
i P. Pitti (No. 36).—*Gasparo Pagano*, of Modena, born in 1513, left a Marriage of S. Catherine in the
j Modena Gallery distinctly affected by Correggio, yet quite original.—Mr.]

SODOMA AND THE SIENESE.

The incapability and lifelessness of the old Sienese school towards the end of the fifteenth century, must have been very openly acknowledged as a fact, otherwise they would not have summoned Pinturicchio from Perugia to paint the Libreria and the Chapel of S. Giovanni in the Cathedral. It seems, indeed, that certain Sienese went to study at Perugia, as the early pictures of Domenico Beccafumi prove. This Perugian influence shows itself very remarkably in the noble, manly *Domenico Fungai*, who adopted thence their beautiful inspiration without their external mannerism: his pictures in the Academy (third room and great
k Hall (still have the Sienese constraint; the Coronation of the Virgin, with four Saints, in the Church of Fontegiusta (on the
l right), resembles more the Umbrians and Florentines; the Lunette there, above the high altar, the Assumption of the Virgin, already has something of lofty beauty in the angels playing on musical instruments; lastly, the master continues to live in a picture of his pupil, *Girolamo del Pacchia* (S. Spirito, third chapel
m left); again, a Coronation of the Virgin, with three Saints below, kneeling, beautiful and devotional, serious and calm, like the Saints of Spagna. [The large picture of Fungai, in the Carmine, Madonna
n with Saints, of the year 1512; none of his works bear a more pleasing stamp of cheerful piety and internal conviction. A beautiful Coronation of the Virgin, of 1500, in the Conception (Servi), in
o the Choir on the right; a rich composition of unusually clear colouring.—Mr.]

But any lasting gain must come to the school not from masters of passive expression, as were most of the Peruginesques, but only through its taking part in the great historical painting which then reigned tri-

umphant throughout Italy. And indeed it was to be a Lombard, *Giovanni Antonio Razzi*, of Vercelli, called Il Sodoma (1477–1549), who gave a new, fruitful direction to the spirit of the Sienese school for a long time—for more than a century.

Sodoma had formed himself among the Milanese pupils of Lionardo. Of his youthful period are the twenty-four frescos, executed after 1505, of the legend of St. Benedict, in the convent of Monte Oliveto, near Buonconvento, where Signorelli (p. 68 *e*) had began the series. Four of these pictures, the first of the east wall near the entrance to the church, S. Benedict's departure from Norcia; the first of the south wall, the Presentation to S. Benedict of the young Maurus and Placidus; and the last of the same wall, the Temptation of the Monks by dancing girls; as well as the last picture of the west wall (near the entrance of the Convent Court), the attack of the Goths on Monte Cassino,—are exceedingly well executed representations, full of life and beauty; in the last are the clearest reminiscences of Lionardo's Battle of the Standard; the others are more sketchy than they ought to be, with special beautiful features, mostly on a wide landscape background. Likewise, under the full influence of the school of Lionardo is the imposing Descent from the Cross, from S. Francesco, now in the Academy at Siena (No. 336). [The youthful Magdalen, who supports the fainting Madonna, is a completely Lionardesque head of the finest type; the old heads, the flying drapery, and the colouring recall Gaudenzio; the standing soldier, seen from behind, looks as if borrowed from one of Signorelli's compositions in Monte Oliveto; wherefore we should fix the origin of this picture in the neighbourhood of Signorelli's works there.—Mr.]

Later on, after many residences in Rome, he received, as it appears, the impression of Raphael more enduringly than most of his pupils, and preserved them when the others had long forgotten them.

His genius had certainly distinct limits, beyond which he never reached. Thoroughly penetrated with the beauty of the human form, which he could represent in the best way in graceful figures of the Raphaelesque type of children (Putti), as in persons of every age, both nude and draped, he yet had no eye for harmony of historical composition. He filled his space to such a degree with motives of every kind, that one always drives out another or destroys its effect. Thus of the two great frescos in the second upper hall of the Farnesina at Rome, Alexander, with Roxana and the family of Darius, the first owing to over richness in beauties, the last, also, on account of the confused arrangement, are not as enjoyable as they deserve to be. In S. Domenico at Siena, Sodoma painted (1526) the Chapel of S. Catherine (right), with scenes from her life, of which, at least, the one most full of figures becomes indistinct in character and movement from mere fulness, while so many single traits are incomparable for character and movement; the ornamentation of the pilasters and the Putti over them belong quite to the golden time.* From this it naturally follows that Sodoma succeeds best in his single figures, of which, indeed, some need fear comparison with none in the world. One feels this most in the Confraternità of S. Bernardino (upper oratory), where the four single Saints, S. Louis of Toulouse, S. Bernardino, S. Antony of Padua, and S. Francis, are perfect; while the historical compositions, the Presentation of the Virgin, the

* Best light, towards noon.

Visitation, Ascension, and Coronation, are only partially successful.* [Observe the beautiful female
a form on the left in the foreground of the "Presentation," incomparable for perfection of form and charm of female character.—Mr.]
b In the Pal. Pubblico the three saints, S. Ansano, S. Vittorio, and S. Bernardo Tolomei, accompanied almost entirely by Putti (in the Sala del Consiglio), are as pure and grand as anything similar of the time, while the Resurrection (Stan-
c za del Gonfaloniere) is only excellent in detail. [There also is a beautiful altar-piece, a Madonna
d reaching the Child to S. Lionardo, which in its satisfactory effect of colour and attractive chiaroscuro shows the master at his height.—
e Mr.] In S. Spirito (first chapel, right) Sodoma painted round an altar-niche S. James on horseback above as the conqueror of the Saracens, below on the right and on the left S. Antonius Abbas and S. Sebastian, another of his finest works. [Above this, a semi-round with the Virgin, who is investing a bishop, alongside the S. Rosalie and S. Lucia; the latter wonderfully beautiful.—Mr.] Of
f the church frescos brought to the Academy (fourth room), the grand Ecce Homo, the typical man of sorrows in a moment of rest, will always be preferred to the Christ on the Mount of Olives and in
g Limbo (large room), although the latter especially possesses great spe-
h cial beauties. The Birth of Christ, at the Porta Pispini, is very well worth seeing, and even in its ruinous condition one of the most important works of the master on account of the lovely group of floating angels.
i Other paintings of his in S. Dome-
j nico, Pal. Pubblico, Opera del Duomo, the tabernacle of a Mater Dolorosa, &c. [A beautiful altar-piece in the principal church of Asinalunga,
k in Val di Chiana (station on the Siena-Orvieto line), Madonna with Saints, beautiful in colouring.—Mr.]

Like the greatest artists of his time it was only in fresco that Sodoma worked with real satisfaction. Then his hand took the freest and surest flight; one fol-
l lows with high enjoyment the harmonious easy lines of the brush with which he kept captive the forms of beauty. In easel pictures he is usually constrained, and employed colours which darkened unevenly, so that, for instance, a picture in any case overcrowded, like his Adoration of the Kings in S. Agostino at Siena (side chapel on the right), has an unfavourable effect. Yet in other cases where, for instance, the principal figures are more isolated, he conquers by the very conscientious execution of beautiful forms. The Resurrection of Christ, in the Museum at
m Naples (principal room); the Sacrifice of Abraham in the Cathe-
n dral of Pisa (choir); a Madonna enthroned, with Saints, Academy of
o of Pisa; the S. Sebastian in the Uffizii (Tuscan school), perhaps
p the most beautiful there is, especially when compared with the studied representations of later schools; here we have true, noble suffering expressed in the most wonderful form. [Painted for a church standard; on the back a Madonna floating, several saints and three Flagellants appearing, rich landscape in the background. —Mr.]

His Madonna is usually serious, and no longer quite youthful; his Child Christ seldom equal to the free gambolling Putti of his frescos in simplicity and excellence. (Pal.
q Borghese and elsewhere). Also his
r Eccehomo (P. Pitti and Uffizii) is not equal to that in fresco. His own excellent portrait in the
s Uffizii.

* Best light, in the afternoon.

I must confess to never having closely examined the ornaments and small intermediate pictures on the
a roof of the Camera della Segnatura in the Vatican, which represent lively mythological scenes of nude figures, satyrs, horses, painted in chiaroscuro imitation of antique bas reliefs. Of the frescos of the P. dei
b Conservatori on the Capitol, the very childish scenes from the Punic war in the seventh room are ascribed to Sodoma; in my opinion some figures in the fourth room, that of
c the Fasti, more probably belong to him.

[Besides this there is a Holy Family by Sodoma at Rome in the
d P. Borghese, under the name of Cesare da Sesto; of four genuine
e pictures of the Turin Gallery, one is called *Gian Pedrino*, another *Cesare da Sesto*.—Mr.]

After this some painters, followers of the earlier Sienese School took up his style, as *Andrea del Brescia-*
f *nino* (beautiful Baptism of Christ on the Altar of S. Giovanni, the Lower Church of the Cathedral of Siena;
g Madonna, with Saints, Academy, great room); also very markedly, *Girolamo del Pacchia*.* The earlier pictures of this latter artist (p. 167 *m*) combine, like the best by Fungai, the Peruginesque expression with a seriously conceived deep feeling for character; of this kind also is, besides the one above named in S.
h Spirito, a Madonna with Saints in S. Cristoforo. Later, under the obvious influence of Sodoma (also, probably, of Fra Bartolommeo and Andrea del Sarto), he became one of the four historical painters who, during the ten years succeeding Raphael's death, maintained in a higher sense the dignity of historical art. Without equalling Sodoma in the inspired beauty of individual forms, he was considerably superior to him as a composer; in S. Bernardino (upper Oratory), the
i Birth of the Virgin and the Salutation of the Angel, but especially in S. Caterina (lower Oratory) the histories of the Saints (the two pictures on the right and the second on the left) are but little inferior to Andrea del Sarto. The attack on the monks is as a scene excellently developed; the female Saint by the body of S. Agnes, a picture most beautiful in expression. [A large Salutation of the
j Angel, with the Visitation in the background, with Putti above, who draw aside the curtains (Academy, No. 308), is in part a strict imitation of Mariotto Albertinelli. A large Descent from the Cross, with lively
k traits of Sodoma and Fra Bartolommeo, in the parish church at Asinalunga, called there Pacchiarotto.—Mr.]

By *Pacchiarotto*, a very restless spirit who was more occupied with warlike adventures than with painting, is the stiffly archaic Ascension of Christ, in the Academy,
l No. 328; there also a Visitation, No. 315, and the same subject in the Academy at Florence, No. 16,
m Quadri antichi.

Domenico Beccafumi in his long life passed through the different styles which prevailed in his neighbourhood. His youthful pictures sometimes resemble the Peruginesque school and Perugino himself so much as to be mistaken for them. In his second and best period he stands hardly less well by the side of Sodoma than Del Pacchia; to this time belongs the beautiful picture in the
n Academy (Scuole diverse, No. 63), which represents several Saints in an architectural framing with a Vision of the Madonna above;

* This master, who has been confounded with Pacchiarotto, who in art stands much lower, has only lately been recognised as he deserves.

also the grand compositions in S. Bernardino, the Marriage and
a Death of the Virgin, besides the altar-piece. In his later time the degeneracy and false virtuosity of the Roman school took possession
b of him; frescos of the Sala del Concistoro in the P. Pubblico, &c.
c [The Christ in Limbo, Academy, great room, No. 337, with the undraped figures of the Patriarchs, which are simply copied from well-known figures by Michelangelo, is an unpleasantly mannered work, in spite of the unusually delicate gradation of the tones of colour.—Mr.] His feeling was perhaps not equal to his talent. Of the figured
d marble floor of the Cathedral, the best designs (in the Choir) are attributed to him—large compositions full of figures, already considerably Roman in character. In
e the Uffizii the circular picture of a Holy Family (Sala del Baroccio, No. 189).

The great architect, *Baldassare Peruzzi*, is as a painter either more especially a decorator, or mannered in the style of the fifteenth century (ceiling pictures of the Hall of Galatea in the Farnesina, where indeed everything must look stiff by the side of Raphael). Here the interesting colossal-sized head sketched in black ought to be given to him, which is attributed to Michelangelo. The little pictures in the decoration of the roof of the Stanza
f d'Eliodoro, in the Vatican, are certainly by him.—Cr. and Cav. On the few paintings of his later time, rests the spirit of Raphael and of Sodoma. The fresco of the first
g chapel on the left in S. Maria della Pace in Rome, a Madonna with Saints and a Donator, of 1516, bears the trial of being placed opposite to Raphael's Sibyl sufficiently for us to recognise at the first glance the artist of the golden time in the beautiful and clearly given characters and in the free treatment. The Great Presentation of the Virgin, above, on the right of the choir, is, on the contrary, overladen with useless episodes, and has several figures borrowed from Raphael, very much ruined by over-painting. In the church of Fontegiusta at Siena (on *h*
the left), the simple grandiose fresco picture of Augustus and the Tiburtine Sibyl is, in spite of the bad condition it is in, an impressive echo from the great period. The paintings in the choir of S. Onofrio at Rome, which are all now *i*
ascribed to him (see above, Pinturicchio, p. 92 *j*), the mosaics in the underground chapel of S. Croce in *j*
Gerusalemme, and the few easel pictures by Peruzzi, are especially mannered. [His best panel picture is the Holy Family in the P. Pitti, *k*
No. 345, with a peculiarly delicate and noble Madonna; the colour is cool like fresco.—Mr. In the Bor- *l*
ghese Gallery, second room, No. 28, a Venus, called Giulio Romano. In the Villa Belcaro, near Siena, a *m*
ceiling picture of the Judgment of Paris.—Fr.]

After the destruction of the Republic (1557) the artistic glory of Siena is also dimmed, yet only for a time. The after-bloom of Italian painting, which begins towards the end of the sixteenth century, has here some of its worthiest representatives.

In Verona two painters more particularly represent the golden period—*Gianfrancesco Caroto*, pupil of Mantegna, and *Paolo Morandi*, named *Cavazzola*, pupil of Fr. Morone, to whom we may add *Giolfino*.

On account of the altar-pieces being covered over because of the fasts, the author has been obliged to form his judgment entirely from the pictures by these artists in the Pinacoteca of Verona. *Caroto's* *n*

picture, dead coloured, in grey, of an Adoration of the Shepherds, is an unpretending yet beautiful creation; the spirit of Lionardo enters into the school of Mantegna; there, also, is another Adoration of the Child, a Madonna enthroned on Clouds with Saints. By far the
a most important is in S. Eufemia, Cap. Spolverini. Caroto enjoyed the instruction of Morone, before that of Mantegna; the influence of the former appears in two re-
b plicas of a youthful work of 1501, one in the Modena Gallery and
c one belonging to Count Maldura at Padua—a Madonna occupied in sewing a little shirt. The
d wall picture of an Annunciation of 1508, in the former chapel of S. Girolamo, now in the possession of Count Monga at Verona, shows grand figures strikingly cold in colour. One of the prin-
e cipal works is the large altar-piece in S. Fermo Maggiore, of 1528, in spite of the late period excellent in execution; the Madonna with S. Anna floats on a cloud above four Saints in strong action, who are rather given like portraits than as ideal figures. [A Holy Family, three years earlier, belonging to Dr. Bernasconi, already shows the influence of an external classicism which originated in Giulio Romano's work in Mantua.—Mr.]
f *Cavazzola's* large master-piece is in the Pinacoteca, a Passion in five pictures and four half-length fi-
g gures, No. 101–109—a marvellous transition from the realism of the fifteenth century to the noble free character of the sixteenth, not to an empty idealism; also small early pictures of the Passion, grand half-length figures of Apostles and Saints; lastly, a splendid large-sized Madonna with Saints (1522), which reminds us of the Ferrarese painters in the whole treatment, and also in the excellent landscape. The small landscapes in S. M. in Organo are also by him and Brusasorci, with high and beau-
h tiful distances, in tone rather cold than either Venetian or Flemish, and garnished with Biblical scenes. Some beautiful pictures in the Sacristy of S. Anastasia (Paul with
i other saints and worshippers, the Magdalen borne up by angels); and in a side chapel on the left of SS.
j Nazaro e Celso (a large Baptism of Christ). *Giolfino's* paintings in the Pinacoteca are less important than
k the fourth altar on the left in S. Anastasia, at any rate the acces-
l sory paintings there. Frescos in S.
m M. in Organo. The façade paintings of this master, some of them especially beautiful, are noticed in the volume on sculpture. [The well-known engraver, *Girolamo Mocetto*, also belongs rather to this than to the elder group of Veronese painters; an excellent altar-piece in three parts in S. Nazaro e
n Celso, Cap. S. Biagio, with portraits of Donators; the Madonna, signed, in the gallery at Vicenza is weaker,
o and not pleasing (No. 52 in the 2nd, north room.)—Mr.]

CORREGGIO.

Amid the general extreme expansion of art arose a painter who conceived the principles and objects of his art quite differently from all others, *Antonio Allegri da Correggio* (1494—1534), probably of the school of Francesco Mantegna and Bianchi Ferrari. To some temperaments he is absolutely revolting, and they have a right to hate him. Nevertheless people should visit the scene of his labours, Parma, if possible in fine weather, if only for the sake of the other art treasures there.

Inwardly as little under the influence of any ecclesiastical traditions as Michelangelo, Correggio

never sees in his art anything but the means of making his representation of life as sensuously charming and as sensuously real as possible. His gifts in this direction were great; in all that assists realisation he is an originator and discoverer, even when compared with Lionardo and Titian.

But in the highest painting we do not want the real, but the true. We come to it with open hearts, and only wish to be reminded of what is best in us, of which we expect it to give us the living expression. Correggio does not give us this; the contemplation of his works excites us to a constant protest; one is tempted to feel—I myself could have conceived this from a higher artistic point of view. There is an entire absence of any moral elevation: if these forms should come to life, what good would come out of them, what kind of expression of life would one expect from them?

But the realistic has great power in art. Even when it represents what is trivial and accidental, even vulgar, with all the qualities of reality, it exercises over us an overpowering power, even though of a repulsive kind. But, if the subject is sensuously attractive, the charm is immensely increased, and affects us with a demonic power. We have already expressed a similar feeling with regard to Michelangelo's creation of a new physically elevated generation of human beings; with entirely different means Correggio produces an effect which we cannot otherwise characterise. He is the first to represent entirely and completely the reality of genuine nature. He fascinates the beholder not by this or that beautiful and sensual form, but by convincing him entirely of the actual existence of these forms by means of perfectly realistic representations (enhanced by concealed means of attraction) of space and light. Among his means of representation, his chiaroscuro is proverbially famous. The fifteenth century shows innumerable attempts of this kind, only the object is merely to give the modelling of particular figures as perfectly as possible. In Correggio first chiaroscuro becomes essential to the general expression of a pictorially combined whole: the stream of lights and reflections gives exactly the right expression to the special moment in nature. Besides this, Correggio was the first to reveal the charm of the surface of the human body in half-light and reflected light.

His colour is perfect in the flesh tints, and laid on in a way which indicates infinite study of the appearance in air and light. In the definition of other materials he does not go into detail; the harmony of the whole, the euphony of the transitions, is his chief object.

But the most striking point of his style is the complete expression of motion in his figures, without which there is for him no life and no complete representation of space, which can properly only be measured by the eye. The real measure of his performance is in the human form in motion, with indeed an entire appearance of reality, and in some circumstances violently foreshortened.* He first gives to the glories of the other world a cubically measurable space, which he fills with powerful

* It is hardly possible that Correggio should not have known the masterpiece of his only predecessor in this line, the semidome of the choir of the SS. Apostoli, at Rome, by *Melozzo da Forlì*, and should therefore have been acquainted with Rome generally. He is the first to represent entirely and completely what is the living characteristic part of nature.

[There is no proof of this, while the paintings of Mantegna in Mantua, especially in the Camera de' Sposi and the loggia adjoining (see p. 74 *a*, give us a sufficient explanation of the origin of Correggio's mode of composition.—Z.]

floating forms. This motion is nothing merely external; it interpenetrates the figures from within outwards. Correggio divines, knows, and paints the finest movements of nervous life.

Of grandeur in lines, of severe architectonic composition, there is no question with him, nor of grand free beauty. What is sensuously charming he gives in abundance. Here and there he shows real depth of feeling, which, beginning with the real, reveals great spiritual secrets: there are pictures of suffering by him, which are not indeed grand, but perfectly noble, touching, and executed with infinite intelligemce. (Of his Christ on the
a Mount of Olives there is a good old copy in the Uffizii.) But these are exceptions. The Vera Icon of
b the Turin Gallery is probably by a good pupil of Lionardo.

c The Repose in Egypt, in the Tribune of the Uffizii, with S. Bernard, is an early picture,* the first transition to the Madonna della Scodella, to be mentioned later. Here for the first time the scene becomes a charming genre picture, which before this time has not been the case with the realists of the fifteenth century in spite of all the traits taken from reality. There is some awkwardness in the uninterested head of the mother, and in the hesitation of the child to take the dates plucked by Joseph. The colouring is unequal, in parts wonderfully finished.

Also there, certainly still early, the Madonna in the open air kneel-
d ing before the Child lying on hay, no longer adoring him, but laughing, and making figures with her hands to him; marvellously painted, the child foreshortened in the most graceful way; the mother already of that small kind of prettiness which is peculiar to her in Correggio's pictures.†

From 1518 onwards, after which year Correggio settled in Parma, began that series of master-pieces of which the best have gone to Dresden, Paris, London, Vienna, and Berlin. But Italy still possesses some of the highest value.

In the Naples Museum, the little *e* picture of the Marriage of St. Catherine, easily and boldly painted: that the child should look up questioningly to the mother at the strange ceremony is quite a feature in the manner of Correggio, who would never conceive children other than naïve. (The Christ on the Rainbow, Vatican Gallery, can *f* however only be regarded as a picture of the school of the Caracci.) [Certainly!—Mr.]

There also is the Zingarella, the *g* Madonna bent over the child seated on the earth; above in a cloud of palms hover delicious angels. Correggio here brings out the maternal element, as also not seldom elsewhere, with a certain passion, as though he felt that he could give no higher meaning to his type. The execution perhaps somewhat earlier, otherwise of the greatest beauty.

Also the large fresco Madonna *h* in the gallery of Parma shows mother and child closely embracing: one of the most beautiful of Correggio's motives; heads and hands wonderfully arranged (which is not usually his strong point); chief example of his ideal female

* Italy possesses no picture of the kind of the Madonna with S. Francis at Dresden (of 1514), in which Correggio in essentials still follows the traditional ecclesiastical idea in a manner resembling Francia.

† The head of John the Baptist on a plate, also there, and the youthful head looking down the naked shoulders, of the same collection, and an insignificant child's head in the P. Pitti, are all spurious, and quite unworthy of the master. Also the large Bearing the Cross in the Parma Gallery, a dry, hard painting, is no longer ascribed to Correggio.—Mr.

head, with the colossal eyelids and the little nose and mouth.

a There also is the famous Madonna della Scodella, a scene in the flight to Egypt. The dreamy lights in the mysterious wood, the charming heads, and the indescribable beauty of the whole treatment cause us to forget that the picture is essentially composed for the colour, and is exceedingly indistinct in its motives. What is the child doing? —or the mother herself? What are the angels in great excitement doing with the cloud above? How must one conceive of the angel who is fastening the beast of burden, and the one with the vine branch, if they were fully made out? Let us not be afraid to put questions to Correggio which one would do to all other painters. He who paints such realism is doubly bound to clearness.

b In the Madonna di S. Girolamo also the almost (though not quite) equally astonishing execution cannot outweigh the great material deficiencies. The attitude of Jerome is affected and insecure. Correggio is never happy in grand things: the child who beckons to the angel turning over the book, and plays with the hair of the Magdalen, is inconceivably ugly, as also the Putto who smells* at the vase of ointment of the Magdalen. Only this latter figure is inexpressibly beautiful, and shows, in the way she bends down, the highest sensibility for a particular kind of female grace.

* So that one can hardly avoid the idea of some special purpose. It is our duty to acknowledge that in Toschi's engravings the heads are not seldom weakened, —without detriment to my high respect for the master, whom I had the good fortune to visit in his studio but a few months before his death. Let no one neglect to study the water-colour copies exhibited in the Pinacoteca at Parma, of the frescos of Correggio, partly by Toschi, partly by his pupils, as a preparation for the study of the originals.

c The Descent from the Cross, also there, is, above all, a model of external harmony. The head of the Christ lying down, truly noble in its expression of grief; but the others almost trivial, and even grimacing. The painting is very really represented in the Mary, so that one feels, for instance, how she loses control over the left arm.

d The counterpart, painted, like the last, on linen damask, the Martyrdom of S. Placidus and S. Flavia, is not less distinguished in picturesque treatment. A fatal picture, whose worst qualities have found only too great response among the painters of the seventeenth century. Was this scene imposed upon Correggio, or was he here of his own free will the first painter of executioners, as elsewhere he is the first quite immoral painter? Most calmly and artistically the one executioner drags down the hair of the sentimental Flavia and pierces her with his sword under the breast; the other aims at Placidus kneeling devoutly before him: on the right one sees two trunks of decapitated persons, and even out of the frame comes forth the arm of an executioner who is carrying a bloody head. At the first glance the whole appears astonishingly modern.

e Of the frescos of Correggio in Parma, those in a room of the Nunnery of S. Paolo, now broken up, are the earliest. Over the chimney-piece is seen Diana in her car driving upon clouds; on the dome, which rises above, sixteen lunettes of mythological subjects, excellently painted in monochrome; there is a vine-arbour painted, and in the circular openings from it the famous Putti in twos and threes grouped in all sorts of ways. They are not beautiful in arrangement, nor in their lines; the painter was, above all, deficient in the architectonic feeling which should be at

the foundation of such decorations; but they are pictures of the gayest youth, improvisations full of life and full of beauty. (Good reflected light in sunshine, from 10—12.)

a Soon after this, 1520—1524, Correggio painted in S. Giovanni, and probably the first thing was the beautiful and severe form of the inspired Evangelist in a lunette over the door in the left transept. Afterwards came the dome. (In February the light was most tolerable at 12 and about 4.) It is the first dome devoted to a great general composition; Christ in glory, surrounded by the Apostles sitting upon clouds, all introduced as the Vision of John, seated on the edge below. The Apostles are genuine Lombards of the noble type, of a grandiose physical form; the old ecstatic John (purposely?), less noble. The view from below, completely carried out, of which this is the earliest preserved instance, and certainly the earliest so thoroughly carried through (compare p. 173 note), appeared to contemporaries and followers a triumph of all painting. They forgot what parts of the human body were most prominent in a view from below, while the subject of this and most later dome paintings, the glory of heaven, would only bear what had most spiritual life. They did not perceive that for such a subject the realisation of the locality is unworthy, and that only ideal architectonic composition can awaken a feeling at all in harmony with this. Now here the chief figure, Christ, is foreshortened in a truly frog-like manner, and with some of the Apostles the knees reach quite up to their necks. Clouds, which Correggio treats as solid round bodies of definite volume, are employed to define the locality, also as means of support and as seats, and pictorially as means of gradation and variety. Even on the pendentives of the cupola are seated figures, very beautiful in themselves, but exaggeratedly foreshortened; an Evangelist and a Father of the Church on clouds, where Michelangelo in a similar place would have given his prophets and sibyls solid thrones.

The semi-dome of the choir of *b* the same church, with the great Coronation of the Virgin, was taken down in 1584. But the principal group, Christ and Mary, was saved, and is at present placed in the second great hall of the Library; besides this, *Annibale Caracci* and *Agostino* had copied nearly the whole in parts (six pieces in the Gallery at Parma, several in the *c* Naples Museum), and *Cesare Are-* *d* *tusi* repeated afterwards, on the new *e* semi-dome, the whole composition according to his capacity. A passionate rejoicing pervades the whole heaven in the sacred moment; the most beautiful angels crowd together into an army. But the Madonna herself is neither naïve nor beautiful; Christ is a mediocre conception. (Both are weakened in the copies, and so, doubtless, is John the Baptist.)

At last Correggio, in 1526–30. *f* painted the dome of the Cathedral, and therein gave himself up altogether, without any limit, to his special conception of the supernatural. He makes everything external, and desecrates it. In the centre, now much injured, Christ precipitates himself towards the Virgin, who is surrounded with a rushing crowd of angels and a mass of clouds. The impression is certainly overpowering; the confused group of numberless angels, who here, rushing towards each other with the greatest passion, and embracing, is without example in art: whether this is the noblest consecration of the events represented is another question. If so, then, the confusion of arms and legs,

which has been described in the well-known witticism of "un Guazzetto di rane" was not to be avoided; for if the scene were real, it must have been something like this. Farther below, between the windows, stand the Apostles gazing after the Virgin; behind them, on a parapet, are Genii busy with candelabra and censers. In the Apostles, Correggio is not logical: no one so excited as they are could stand still in his corner; even their supposed grandeur has something unreal about it. But some of the Genii are quite wonderfully beautiful; also many of the angels in the paintings of the cupola itself, and especially those which hover round the four patron saints of Parma, on the pendentives. It is difficult to analyse exactly the sort of intoxication with which these figures fill the senses. I think that the divine and the very earthly are here closely combined. Perhaps a younger mind can conceive it more simply. (Best light for ascending the cupola, towards noon.)

Besides these there are preserved in the Annunziata remains of a
a fresco lunette of the Annunciation, a most impressive composition.

Of monumental paintings of mythological subjects, I only know in Italy, besides the frescos of S. Paolo, the Ganymede carried up by an Eagle, now on the ceiling of a hall in the gallery at Modena.
b Quite different in composition from the picture at Vienna, most masterly, though with very little detail.

Among the easel pictures, the Danae in the P. Borghese must
c be mentioned. Perhaps the most commonplace of Correggio's pictures of this kind, because it is not even straightforwardly sensual; still it is simply and beautifully painted, especially the two Putti, who are trying a golden arrow on a touchstone; the eloquent Cupid is quite worthy of the genii in the cathedral at Parma

The allegory of Virtue, in the P. *d* Doria at Rome, is considered as a genuine sketch for one of the Tempera pictures of Correggio, in the collection of drawings in the Louvre [and in freedom and life-like expression of the heads is far superior to the finished picture.—Mr.]

If any one admires the dexterity with which Correggio, under all sorts of pretences, always contrived only to give what he especially cared for, namely, life and movement in a sensuously charming form, the answer has to be given, that such a difference between subject and form, if it existed in Correggio, always and inevitably demoralizes art. The subject ought not to be a mere accommodating form for purely artistic ideas.

No master did more harm to his pupils. He deprived them of what makes masters of the second and third rank valuable at all times, the serious architectonic intention of the composition, the simplicity of the lines, the dignity of the characters. And what was characteristic in him was above the reach of their talents, or the time was not yet come for it. In fact, his universally admired style stood alone for above half a century, while all his scholars threw themselves with a kind of despair into the arms of the Roman school.

But meantime grew up the real inheritors of his style, the school of the Caracci, whose mode of conception is essentially derived from his. It is because the moderns have entirely adopted him into themselves, that his own works so often appear to us modern. Even what seems specifically characteristic of the eighteenth

century, is partly foreshadowed in him.

The whole school is fully represented in the gallery and the
a churches of Parma. *Pomponio Allegri* (son of Correggio), *Lelio Orsi*, *Bernardino Gatti* [whose principal work is the altar-piece of the
b cathedral at Pavia, Madonna with
c Founders; others in Cremona.—Mr.], have left few things worthy of genius. There are good and very careful things by *Francesco*
d *Rondani* (frescos in the cathedral, in the fifth chapel on the right), and several pleasing works by *Michelangelo Anselmi*, and also by *Giorgio Gandini*; the greatest number are by various painters of the family of *Mazzola*, or *Mazzuoli*, which in this century quite adopted Correggio's style. *Girolamo Mazzola* sometimes combines a touch of antique *naïveté* with Correggio's manner and that of the Roman school, and produces a wonderful *rococo*. On the whole, he is less repugnant to one's feelings than his more famous cousin;

Francesco Mazzola, called *Parmegianino* (1503–1543). His long-
e necked Madonna, in the P. Pitti, shows, with its intolerable affectation, how ill the pupils understood the master in thinking that his charm lay in a certain special elegance and mode of presenting the forms, while really the momentary life of the charming form is the chief thing. Elsewhere, Parmegianino is amusing by the air of the great world which he introduces into religious scenes.
f His S. Catherine (P. Borghese at Rome) receives the compliments of the angels with a deprecating air of indescribable *bon genre;* in the pompous court of saints in the
g wood (Pinacoteca of Bologna), the Madonna gives the child to S. Catherine, to be caressed only with the most aristocratic reserve.

But in portraits, where the supposed ideal disappeared, Parmegianino was one of the best of his time. In the Museum at Naples
h his portraits of Columbus and Vespucci (both arbitrarily so named), that of De Vincentiis, and of the master's own daughter, are among the pearls of the gallery, while the colossal figures of Pythagoras and Archimedes are hideous, and the Lucretia and the Madonna at least unpleasing. So, too, his own portrait in the Uffizii, the real Bell'
i Uomo of rank, is one of the best in the collections of painters, while the Holy Family (Tribune) is only endurable because of its fancifully lighted landscape. In another room is a quite small Madonna by him, one of the best motives, as to lines, of the school.

[An important contemporary of Correggio's was *Lorenzo Lion Bruno*, from Mantua, who appears partly as his follower. The only pictures preserved by him are found in the possession of Count Rizzini,
j at Turin: a S. Jerome, a Descent from the Cross, and the Contest between Apollo and Marsyas. The last the most pleasing.—Mr.]

TITIAN AND HIS CONTEMPORARIES.

Next we come to the painting which gives the greatest pleasure to the eye—the Venetian. It is a remarkable phenomenon, that it does not and cannot attain the higher ideal of human form, because this ideal aims beyond a simply delicious existence of enjoyment, at a higher activity. But it is still more remarkable that this school, with its comparatively small supply of so-called poetical ideas, by the simple quantity of picturesque ideas attains the same po-

sition in general esteem as all other schools, and far surpasses the greater number. Is this simply the consequence of the pleasure of the eyes? or does the empire of poetry extend far down into those regions which we laymen allow to picturesque execution alone? Is there not something of the same mystic effect which Correggio produces by the charm of sensuous costume made real by space and light? With the Venetians, who were not exempted from his influence (even Titian), this is certainly the chief object, only without the mobility essential to Correggio; their types are less capable of sentiment, but in the highest degree of enjoyment. The surpassing excellence of their colouring is proverbial; even in the painters of the preceding generation it had attained very high excellence, but now it shone forth in perfection. The chief object most earnestly striven after in this department was clearly a double one: on one side realistic, in as far as all play of light, colour, and surface were studied and represented anew from nature, so that, for instance, the imitation of the materials of the drapery is complete; on the other hand, the human eye is accurately tested as to its power of being charmed, concerning all that excites pleasure in it. What the mere spectator is unconscious of is here better known to the painter than in other schools.

Accordingly, it is easy to divine what subjects are most successfully treated by these masters. The closer they keep to these lines the greater they are, the more forcible the impressions which they produce.

Among the pupils of Giovanni Bellini, who are the chief exponents of the new development, *Giorgione* (properly *Barbarelli*) (1477 (?)–1511) does this in a peculiarly impressive though one-sided manner.

The vivifying of single characters by a lofty, distinctive conception, by the charm of the most perfect pictorial execution, had advanced so far in the former period that a special treatment of such characters could no longer be dispensed with. Just as the preceding period was already able to give its best in the half-length portraits of the Madonna with Saints, so now Giorgione gives us pictures of the same kind of a profane character, with only poetical subjects, and also single half-lengths, which are hardly to be distinguished from actual portraits. He is the patriarch of this style, which, at a later time, played so great a part in all modern painting. However, he paints costumed half-length figures, not because whole figures would have been too difficult for him, but because in them he was able to give a permanent life—a complete poetical subject. Venice at this time gave little employment for narrative and dramatic painting: we miss the great fresco works of Rome and Florence: but the richness in this kind of gift produced single figures such as no other school produces. Shall we call them historical or novelistic characters? (The subjects of Venetian pictures are often taken from novels.) Sometimes the free action is most prominent, sometimes rather beauty of existence. Combinations like the "Concert" lead us especially to questions, concerning the intellectual origin of such pictures, in which with very little an unfathomable depth is given. In certain defiant individual characters Giorgione is the true precursor of Rembrandt.

Among the portraits proper we meet sometimes with those extremely noble Venetian heads,

which externally, by the long parted hair, the bare neck, etc., resemble the head of Christ in Bellini, and also in Titian.

But further, we divine in Giorgione the master to whom the Venetian "novel picture" owes its most beautiful form. We extend this name also to the biblical scenes, since these were not painted for church or private devotion, but only sprung from the impulse to represent a rich and beautifully coloured existence. They show, in a remarkable way, how with the Venetian the incident is but the pretext for the representation of pure existence, on a harmonious landscape background. In this spirit was painted the Finding of
a Moses (Brera, at Milan) by *Bonifazio.* Compared with Raphael's
b picture (Loggie) the incident, as such, will be found represented far less clearly and strikingly. But what envy possesses the modern soul to think that the painter could combine such a charming evening scene out of the daily life that surrounded him, out of the enjoying people in their rich dresses! The strongest impression, as also with the characters of Bellini, comes from our regarding what is painted as possible and still existing. Sometimes these pictures are slight improvisations, with many inaccuracies (the As-
c trologer, in the P. Manfrin): their charm lies chiefly in the great simplicity with which the imaginary subject is represented in a (to us) ideal costume, and in that ideal locale (an open landscape) which belongs to the true Italian novel.

Of the pictures ascribed to Giorgione in Italy very few have indeed any claim to genuineness, and one must remember his masterpieces found in foreign countries to appreciate the extent of his artistic gifts. Only one picture is quite certain and authenticated by documents, the altar-piece of the principal church at Castel Franco *d*
(westward of Treviso) very impressive in spite of all injurious treatment: the Madonna enthroned between S. Francis and S. Liberale, a youth of twenty, in armour, reputed to be the portrait of the master. Regarded by some as doubtful, yet worthy of the master, another altar-piece is now in the
Monte di Pietà, at Treviso: the *e*
body of Christ on the edge of the grave borne up by angels, in its deeply impressive arrangement, of the first rank. The S. Sebastian in the Brera, with his arms bound *f*
over his head (No. 244), has before (p. 167 *c*) been given back to its author, *Dosso Dossi.*

Among the half-length pictures I can only recognise the "Concert," in P. Pitti (No. 185), as genuine, *g*
and perhaps the Family of Giorgione, in the P. Manfrin, and the *h*
Astrologer, also there. The Lute-player, and a Lady in a light dress and toque, in the P. Manfrin, are *i*
insignificant and unauthentic; the Saul with Goliath's head, in the P. *j*
Borghese, room 5, No. 13, is, when rightly examined, a *Pietro della Vecchia.* The Knight in armour, with his squire, in the Uffizii (No. *k*
571, said to be the General Gattamelata), is North Italian, by a pupil or follower of Mantegna, perhaps *Fr. Caroto.*

Of the portraits, the Knight of Malta, in the Uffizii (No. 622), is *l*
also a *P. della Vecchia,* certainly better than his usual works. The Franciscus Philetus (P Brignole, *m*
in Genoa), a capital picture of a student, is most probably by *Bernardino Licinio.*

The three small pictures with *n*
quite little figures, in the Uffizii, the Judgment of Solomon, a story from the childhood of Moses, and a number of saints above an altar by a lake, all painted with Paduan

hardness and brilliancy (No. 621, 630, 631), remind us somewhat of *Basaiti.* The Finding of Moses, in
a the Brera, at Milan (No. 257), is distinctly a *Bonifazio.*

As to the famous Storm at Sea,
b in the Academy at Venice, this fanciful work, certainly grand in its first sketch, has long been in a condition which hardly allows us to distinguish anything beyond the outlines. Besides this, the name in the catalogue (Giorgione) has no authority, as it rests on a supposition of Zanetti, while Vasari and other contemporaries and writers of the seventeenth century ascribe the picture to *Palma Vecchio,* but Sansovino hesitates between *Palma* and *Paris Bordone.*—Mr.]

Among the pupils of Giorgione, *Sebastiano del Piombo* (1485–1547) is the most important; we have already mentioned him as executing Michelangelo's designs (p. 123 *g*). Of his earlier Venetian time is the splendid picture above the high altar
c in S. Giovanni Crisostomo; the Saint of the Church is writing at a desk, surrounded by other saints, among whom the females especially are to be remarked as most beautiful types of the school (grand, and yet not heavy and fat). [This fine altar-piece is considered in Venice as a work began by *Giorgione,* consequently conceived and designed by him, to which Sebastiano only added the last touches. Comp. the mention (p. 143 *d*) of the picture on occasion of the female portrait
d in the Tribune of the Uffizii.—Mr.]

Whether the Presentation in the
e Temple (Pal. Manfrin) is by him, and of the Venetian time, I cannot decide; but in any case a wonder-
f ful portrait in the Uffizii is of this time, No. 627: a man wearing a breastplate, cap, and red sleeves; behind him, stems of laurel trees and a landscape. [I attribute the first to *Lorenzo Lotto,* the last to *B. Schidone;* the singularly cellar-like light, while the surroundings indicate the open air, is remarkable.—Mr.] In S. Niccolò, at Treviso, in the chapel on the right
g of the choir, an altar-piece, the Incredulity of St. Thomas, ascribed to Giovanni Bellini, is attributed to Sebastiano, by Crowe and Cavalcaselle, who believe the altar-piece of the choir in the same church, called Sebastiano, to be a *Girolamo Savoldo.* Perhaps of the beginning of his Roman time: the Martyrdom of S. Apollonia (P. Pitti); some re-
h mains of tender Venetian feeling inspired him with the thought of not allowing the pincers of the executioner to plunge immediately into the beautifully modelled body. Of the later time: Madonna covering up the Sleeping Child (Naples
i Museum), grand in the manner of the Roman school, but uninteresting compared with Raphael's Madonna di Loreto: the altar-piece in the Capella Chigi at S. M. del Popolo at Rome; lastly, several portraits, all more than life size, which teach us how M. Angelo liked to have portraits conceived. The most important: Andrea Doria
k (P. Doria at Rome), with a certain intentional simplicity, elderly features beautiful, cold, and false: a Cardinal (Naples Museum): a man
l in a fur mantle (P. Pitti, No. 409), with grand features; this splendid
m picture has unfortunately grown dark in consequence of the unfavourable material of the slate panel; the fur agrees quite with that of the Fornarina in the Tribune.

A grand altar-piece of Sebas-
n tiano's is found in S. Francesco at Viterbo, left transept, the Body of Christ lying on the lap of his mother, who, muscular in form, is seated in the centre of the picture, with tightly-shut mouth, looking to the front: a picture of strangely powerful effect and most solemn tone, of which the composition

may well have originated with *M. Angelo*, as Vasari declares. (Compare the oriental type of the Virgin Mary with the youthful Cleopatra among the Michelangelo drawings
a in the Uffizii.)

[The visitor to the Farnesina will have lively pleasure in seeing the
b lunettes in the Hall of Galatia painted with allegorical groups by the hand of Sebastiano; female heads of that noble, so to say, glorified sensuousness, for which Giorgione found, in Venice, the most beautiful expressions—heads of pure Giorgionesque drawing and splendour of colouring, clearly the first that he painted in Rome, before the influence of Michelangelo had yet told on the Venetian. In
c the Quirinal, lastly, there hangs an old St. Bernard of Clairvaux, the Tempter under his feet, a noble head, full of character, with an expression of solemn calm, and very marked features.—Mr.]

Sebastiano's only scholar, *Tommaso Laureti*, in his frescos in the
d second hall in the P. dei Conservatori in the Capitol—(scenes from Roman history, M. Scævola, Brutus and his Sons, &c.), shows more the type of Giulio and Sodoma; in his later time, at Bologna, he appears rather as a naturalist in the manner of Tintoret; High
e Altar of S. Giacomo Maggiore, &c.

Giovanni da Udine is, in the only considerable picture of his earlier time, a representation of Christ among the Doctors along with the four teachers of the church (Aca-
f demy at Venice), an independent Venetian master without obvious likeness to his teacher, Giorgione; rather motley in colour, but with grand features. A half-length pic-
g ture in the Galleria Manfrin, Madonna with two Saints, appears in its easy beautiful treatment of the heads rather like a glorification of Cima than like a picture of Giorgione's school. (Is it rightly named?) Neither of the pictures have any documentary proof of authenticity. Only one single precious little picture bears his name, a Madonna with Angels and Founders, in the collection of Signor F. Frizzoni at
i Bergamo, of the year 1517. The juicy and glowing colour betrays the scholar of *Giorgione*. [In the P. Grimani at Venice, there is a
j ceiling painted by Giovanni da Udine on the first story, an arbour thick with all possible natural growths of the South, richly enlivened with birds, most masterly in execution.—Mr.] *Francesco Torbido*, surnamed *il Moro*, first carried the distinct Venetian style from this school to Verona. His only principal work there, the pictures from the Life of the Virgin
k in the semi-dome, and the upper walls of the Choir of the Cathedral, does not belong entirely to himself, but was executed after designs by *Giulio Romano*, who was then under Correggio's influence, and was striving to bring the realisation of space of the latter into harmony with his own style in a manner worthy to be observed. [Beautiful altar-pieces of his are found in S.
l Eufemia and S. Fermo there. An excellent portrait, with the name of the master, in the Naples
m Museum.—Mr.]

Jacopo Palma Vecchio (1480–1528) was not a scholar of Giorgione, but he developed and carried on what he had striven after; in him the painting of life seems to have attained its highest completion. He is essentially the creator of those female characters, somewhat over rich, perhaps, but in his pictures still very nobly formed, and awakening feelings of confidence, which the later Venetian school especially affects. He produced with effort, and his colouring has not the complete freedom of several others of his school, but the fullest glow and beauty. Where

he attempts to give a dramatic
[a] effect (Venice Academy: the over crowded half-length picture of the Healing of the Possessed Girl; there, also, the Assumption of the Virgin), one must only look for execution and special parts; he succeeded best in the quiet scene
[b] of Emmaus (P. Pitti), where certainly the Christ has come out weak, but the truthfulness and beautiful still life of all the rest is astonishing; one can see nothing more truly naïve than the sailor-boy waiting on them, who looks in the face at one astonished apostle. [I consider this picture as not genuine, as well as the two so-called Palmas, Nos. 254 and 414; but the No. 84 in the same gallery, Madonna with Saints and Founders in the landscape, I think genuine. The Resurrection, in S.
[c] Francesco della Vigna at Venice, second chapel left, is by a nameless pupil of Giorgione.—Mr.]

His principal work is the figure of S. Barbara (with less important
[d] side pictures) in S. Maria Formosa at Venice, first altar on the right, the head of a truly typical Venetian beauty, the whole finished with the greatest power and knowledge of colour and modelling. Only the undecided step, the unplastic flow of the drapery, the over-delicate smallness of the hand which holds the palm,—all this prevents the beholder from being impressed, as one is, *e. g.*, by a work of Raphael. Of larger altar pictures, I am only acquainted with the ruined one in
[e] S. Zaccaria (on a wall of the C. dell' Addolorata, first side chapel on the right), a Madonna enthroned with Saints, recognisable by the angel with a violin seen in profile, formerly very beautiful. [It appears to me to have been a *Lorenzo Lotto*.—Mr.] The remaining Sante Conversazioni are partly half-length figure pictures, partly long narrow pictures, with kneeling and sitting figures, for private devotion. The tone is always the same, sometimes simple, at others richer; here on a higher, there on a lower scale of colour; sometimes with a simple background, sometimes with a splendid landscape; the Madonna in the midst, frequently under the shadow of a tree—Museum of Naples;
[f] others still very beautiful in the P. Adorno at Genoa; Pal. Colonna
[g] at Rome [a Madonna with S. Peter,
[h] who receives the kneeling founder. In the latter, a young beardless man, there is inimitable truth of expression, intimate devotion, and also a power of tone and a strong solid treatment, in which Palma is surpassed by no Venetian.—Mr.] A beautiful altar-piece of five large figures (in the centre John the Baptist) on the first altar on the right, in S. Cassiano at Venice [a
[i] genuine Palma.—Mr.] The portrait of a richly-dressed mathematician (in the Uffizii, No. 650), a
[j] head of the lofty kind of the Knight of St. John (p. 180 *l.*).

[A village church at Zerman,
[k] near Venice, possesses a large and excellent altar-piece by this rare master. Perhaps the most important piece which Italy possesses still, besides S. Barbara, is the splendid ten-foot high altar-piece of the church of S. Stefano at
[l] Vicenza, left transept. The Virgin seated with the child, with a landscape, S. Lucia and S. George. I hardly know a church out of Venice which can show so splendid a work.—Mr.]

Rocco Marconi took his ideas altogether from the last-named painter, but few have equalled his colouring in glow and transparency. He was very unequal in his characters, but once put forth his whole strength in a great effort; the Descent from the Cross (Venice
[m] Academy). His half-length figure pictures, with the favourite Venetian subject of Christ with the Woman

taken in Adultery (Pal. Manfrin):
S. Pantaleone, chapel to left of choir, and elsewhere, are built up in a soulless fashion; his Christ between two Apostles is, in one
(Academy, Venice), stiff in arrangement and characters; in another
(SS. Giovanni e Paolo, right transept), one of the best pictures of the school, with the most beautiful mild heads, especially that of Christ, which resembles the Christ of Bellini. St. Peter's attitude expresses the deepest devotion. Above him, a choir of angels making music. A single half-length figure
(in the Academy) is weaker.

Lorenzo Lotto, half Lombard and half Venetian, is an excellent master in his pictures of the latter style, especially where he resembles Giorgione; as in the picture at the
Carmine, second altar on the left, where S. Nicolas, with three Angels and two Saints on clouds, floats above an ocean bay with the breaking light; even in its ruined condition, a noble and poetical work.
In the right transept of SS. Giovanni e Paolo, the S. Antoninus surrounded by Angels, while his chaplains receive petitions and distribute alms. Madonnas with Saints, more in Palma's manner;
Pal. Manfrin, Uffizii, &c. The half-length figure picture of the
Three Ages, in the Pitti Palace, very attractive, in Giorgione's
manner. In S. Giacomo dell' Orio, an altar-piece in the left transept, a Madonna enthroned with four Saints, a work of his old age (1546).

[We owe the highest consideration to this master, so incredibly fertile, and endowed with inexhaustible richness of invention, as well as with the liveliest power of fancy. There are important works by his hand at Bergamo, three colossal altar pictures of great richness in composition and splendid colouring, in S. Spirito, S. Bernardino, and S. Bartolommeo, the last especially grand in construction, and all possessing a grace of form and charm of colouring approaching Correggio. A beautiful youthful picture at Recanati (March of Ancona) of 1509, of the most intense expression of feeling and wonderful finish. At Castelnuovo, sacristy of the principal church, a Transfiguration. At Loreto, where the master lived for years, and where he died, there are several things in the Episcopal palace. A gigantic Ascension of the Virgin (1550) in S. Domenico at Ancona, altar on the right, near the entrance. A masterpiece of 1531 in the little place S. Giusto, near Fermo, a Crucifixion of sixteen feet high; especially in its pictorial conception. His unsigned pictures are almost always wrongly named. The Palazzo Borghese at Rome contains, along with the excellent (signed) half-length figure picture of the Madonna between S. Onofrius and a bishop, room 11, No. 1, of 1508, in the same room, the precious portrait of a young man, under the name of Pordenone, dressed in black, with charming chiaroscuro effect. In the Doria Gallery, second gallery, No. 34, apparently the portrait of the master painted by himself; near to it, a small S. Jerome, in a landscape (under the name of Caracci). In the Rospigliosi Gallery was Luca Cambiasi (?), an Allegory, the Victory of Chastity, of which the charming arrangement of the light, and the incomparably delicate execution, betray the hand of L. Lotto. A Madonna, signed, with Saints, of 1524, in the first room of pictures at the Quirinal, over the door, and others. In the Brera at Milan, there have been for some years past three excellent portraits.—Mr.]

In the central part of the school stands the gigantic figure of *Titian*

Vecelli, (1477-1573), who, in his life of nearly a century, either adopted, or himself created or gave the original idea to the younger generation of all that Venice was capable of in painting. There is no intellectual element in the school which he does not somewhere exemplify in perfection; he certainly also represents their limitations.

The divine quality in Titian lies in his power of feeling in things and men that harmony of existence which should be in them according to their natural gifts, or still lives in them, though troubled and unrecognised; what in real life is broken, scattered, limited, he represents as complete, happy, and free. This is the universal problem of art; but no one answers it so calmly, so simply, with such an experience of absolute conviction. In him this harmony was pre-established; to use a philosophical term, in a special sense he possessed a special mastery of all the mechanical artistic methods of the school; but several painters equal him in special instances. His grand power of conception, as we have just described it, is more essentially characteristic of him.

It is most easily seen in his portraits, in presence of which people certainly forget the question, how the master can, out of the scattered and hidden traits, have called into life such grand beings. But any one who wishes to pursue this subject requires no further explanatory word. Out of the immense number of portraits which bear the name of Titian in the Italian galleries, we shall mention only the most excellent and certainly genuine; any judgment concerning the others may be left undecided.

a There are in the P. Pitti, of the first rank and altogether worthy of the master, the three-quarter length of Ippolito Medici, in Hungarian costume, No. 201, and Philip II., a whole figure, No. 200; in the Uffizii, the Archbishop of Ragusa, *b* of 1552 (Tribune); the Duke of Urbino, in armour, standing before some red plush drapery, and the formerly beautiful elderly Duchess *c* in the arm-chair, No. 605 and 597. [In the Naples Museum, the well-known half-length figure of Paul III. sitting in an arm-chair; the same Pope with an attendant, a large unfinished picture of the master, excellent; farther, the most beautiful of all, the whole-length standing figure of Philip II., which may rival the master-piece in Madrid.—Mr.] One may again and again cultivate one's eye on these pictures, and try to enter into the infinite mastery of Titian, which cannot be described satisfactorily in any words. Further, let us not allow criticism to deprive us of the enjoyment of the less excellent and doubtful, or certainly ungenuine portraits of the master; there is a great deal to admire also in these, especially compared with modern painting, in the conception of the characters, the simple arrangement, the fundamental tone of the colour.

Now follow some pictures about which we shall always doubt how far they were painted as portraits, how far out of pure artistic impulse, and whether one has before one some particular beauty, or a problem of beauty grown into a picture. First of all, La Bella, in *d* the Pitti: the dress (blue, violet, gold, white), apparently chosen by the painter, mysteriously harmonizing with the charming luxuriant character of the head; it is the same person as the famous Venus of the Uffizii, and also the Duchess there. Then the most noble female type which Titian has produced, La Bella, in the P. Sciarra at Rome *e* (the dress white, blue and red, undoubtedly by Titian, in spite of the blacker shadows in the flesh;

below, on the left, the cypher [TAMBEND]);* and the Flora† in
a the Uffizii with her left hand lifting up a damask drapery, with her right offering roses. However great may have been the beauty of the woman who gave the impulse to these two pictures, in any case Titian first placed her on the height which makes this head appear in a sense as the counterpart of the Venetian type of the Head of Christ.
b (The so-called Schiava in the P. Barberini at Rome is only the work of an imitator.) Perhaps, also, the beautiful picture of three half-length figures, which in the P.
c Manfrin was formerly called Giorgione, is rather by Titian; a young noble, who is turning round to a lady, whose features recall the Flora, on the other side a boy with a feather in his cap. The costumes are those of about 1520. [I agree with this view. In the Palazzo
d Strozzi at Florence is found the figure of a fair-haired girl, still a child, with pearls round her neck, a heavy gold chain round her body, and a lap-dog, with the name of the master, of his middle period. Beautiful in execution, well preserved, and authenticated by the document of the payment.—Mr.]

Titian has also in certain nude figures solved other problems of a lofty existence, and at the same time achieved a triumph in the pictorial representation again attained. In
e the Tribune of the Uffizii the two famous pictures, the one marked as Venus by the presence of Cupid, the other without any mythological indication, yet also Venus. The latter is certainly the earliest; the head has the features of the Bella in the P. Pitti.‡ Figures of this kind so often mislead modern, especially French painters. Why are these forms eternal, while the moderns so rarely produce anything more than beautiful nude studies? Because the motive and the import, and the light and colours, and form arose and grew together in the mind of Titian. What is created in this manner is eternal. The delicious cast of the figures, the harmony of the flesh tints, with the golden hair and the white linen, and many other special beauties, here pass altogether into the harmony of the whole, nothing obtrudes itself separately. The other picture, similar in the lines of the principal figure, yet represents another type, and gives a different feeling, because of the red velvet drapery in place of the linen, as well as by its landscape background. A third recumbent figure, on a couch with a red canopy, in the Academy of S. Luca at Rome,
g is described by an inscription as Vanitas; a very beautiful work, but one which the author has not thoroughly examined. [Too stumpy for Titian.—Mr.] In the Naples
h Museum a beautiful Danæ.

In single figures of religious subjects we hardly can expect in Titian the most dignified and suitable representation of the objects of which they bear the name. In general, Titian's characters, however grand and, in a certain sense, historical, they are in themselves do not easily attain any historical significance; their individual life predominates.

In the well-known Magdalen, for instance, the repentant sinner is meant to be represented, but in the wonderful woman, whose hair streams like golden waves around her beautiful form, this is clearly only accessory. Principal copy, Pal. Pitti, another draped in a
i striped loose garment, also by Titian himself in the Naples Mu-
j seum [which I prefer even to that of the P. Pitti.—Mr.] Inferior

* The initial letters of some verse.

† In my opinion by Palma Vecchio.—Mr.

‡ The Duchess of Urbino (p. 185 *c*) is of the same type.

examples and copies: Pal. Doria at
b Rome, Turin Gallery, and in other places. In the John, the lonely preacher of repentance (Academy,
c Venice), the severe character of the subject is adhered to. A noble head, perhaps somewhat nervously suffering, with the expression of sorrow; with his right hand he beckons to the people (see the John of Raphael, p. 139). The St. Jerome, of which Italy possesses at
d least one good example (Brera at Milan) is, pictorially, a lofty poetical work, energetic in form, beautiful in lines, a pleasant ensemble of the nude, the red drapery, the linen, with the steep hollow way as background, only the expression of the inspired ascetic is not sufficiently inward. In single heads of Christ, on the other hand, Titian has new-cast Bellini's ideal in a thoughtful, altogether intellectual, manner. The most beautiful is in
e Dresden (Cristo della Moneta):
f that in the Pal. Pitti, No. 228, is also a noble specimen. The large fresco figure of S. Christopher in
g the Doge's Palace (below, on the steps near the chapel) is one of those works of Titian's in which there seems to shine out a fresh impression received from Correggio. [Rather original.—Mr.]

After what has been said, it can no longer be doubted which among the large church pictures will produce the purest and most complete impression; they are the calm existence pictures; chiefly Madonnas, with Saints and Donators. Thus where one tone, one feeling, must fill the whole, where the special historical intention is in the back-ground, Titian is incomparably grand. The *earliest of these pictures, St. Mark enthroned between four Saints, in the ante-
h chamber of the Sacristy of the Salute, is a marvel of fulness and nobleness in the characters, in tone golden and full of light. One special Santa conversazione also is
i the grand late picture of the Vatican Gallery: six saints, some of them wearing a moderated ecstatic expression, move freely before a niche in ruins, above which the Madonna appears in the clouds: two angels hasten to bring crowns to the child, which it throws down in a happy playfulness; farther above one sees the beginning of a glory of rays (of which the semicircular termination with the dove of the Holy Ghost is still visible, but must be bent round to the back). Lastly, the most important and most beautiful of all presentation pictures, by means of which Titian fixed a true conception of subjects of this kind for all future time, according to pictorial laws of harmony in grouping and colour, and free aërial perspective. This is the picture in the Frari on one
j of the first altars to the left; several saints introduce the members of the Pesaro family kneeling below, to the Madonna enthroned on an altar. A work of quite unfathomable beauty, which the beholder will perhaps agree with me in feeling more personally fond of than any of Titian's pictures.

Of nearly the same importance, the Presentation of the donor Aloysius Gotius to the Madonna, of 1520,
k signed, in S. Domenico at Ancona.*

Single Madonnas with the Child, in the open air or before a green curtain, and so forth, are found here and there. There is a small early and very beautiful one in the Pal. Sciarra at Rome. The expression does not go beyond a mature motherliness, truly of the sweetest kind. [Unfortunately, this treasure is much injured.—Mr.]

His Biblical and other religious scenes are harmonious in proportion as the relations represented

* In the same church a large Lamentation of the crucified Saviour, high altar; doubtful, or of T.'s latest time.—*Bode.*

a are simple. In the Academy:—the Visitation, the earliest known picture of the master. [Of his middle period: an Annunciation, *b* in the Cathedral (S. Pietro) at Treviso; the Virgin kneeling, the angel comes with a stormy movement as if flying towards her: below, quite small, kneels the founder of the family Malchiostri.—Mr.] In S. *c* Marcilian at Venice, first altar on the left the young Tobias with the Angel, a naïve picture of childlike innocence under heavenly protection. (Of the picture of Emmaus *d* of Titian, the Gallery at Turin possesses at least a copy). In S. Salvatore: last altar of the right *e* transept, a late Annunciation. [We must not pass over the large and remarkable altar-piece, "La Carità di S. Giovanni Elemosinario," in the church of this saint. Also *f* the church of S. Lio rejoices in the possession of an excellent, though unhappily ill-preserved, altar-piece, S. James as a pilgrim. Among the many former Titianesque pictures in Venice, we must mention the little St. Jerome in the collection of *g* the Prince Giovanelli; a youthful work, with a graceful landscape, still reminding us of Giovanni Bellini. Brescia also possesses an important work of the master in the *h* church of SS. Nazaro e Celso. It is a large altar-piece in five divisions: in the centre the Resurrection of the Saviour with two watchers rousing themselves in terror. The side pictures contain single saints; signed, with the name and 1522. A large altar-piece of the master is to be seen in the principal church at *i* Serravalle. The name TITIAN is on it, or else doubts might easily arise as to the genuineness of the picture, in which, besides the Titianesque element, there is almost as much that suggests Lanfranco. Somewhat less stepfatherly was the master's treatment of his native place, Pieve di Cadore, where, in the church of S. Maria, is an altar-piece by his hand; the Holy Virgin gives the breast to the child, while S. Andrew looks on in admiration. On the other side kneels St. Titian, to whom the painter himself, at least eighty years old, all dressed in black, holds out a bishop's staff. In the Ambrosiana a beautiful *k* Adoration of the Shepherds and a Deposition.—Mr.] Of the richer compositions the famous Deposition (the one in the Pal. Manfrin is a copy of the extremely splendid *l* original in the Louvre) holds the first place. It is dangerous to make comparisons; but here the Borghese Deposition by Raphael is almost unavoidably brought to our mind. In dramatic richness, in majesty of lines, the work of Titian cannot compare with the other; the attitudes also of very few of the figures are sufficiently explained. But the group is not only infinitely beautiful in arrangement of colours, but also, in its expression of mental sorrow, equal to the very best. No trait of pathos is unconnected with the action, none oversteps the limits of the noblest expression, as, for instance, in Correggio, whose Deposition has one superiority in the expression he gives of light and space; but in essentials is far below Titian. The large Descent from the *m* Cross in the Academy, the last picture by him, shows in its indistinct forms and somewhat careless lines, still a tone and grand feeling. In the Transfiguration, likewise very late (high altar of S. Salvatore), his *n* power was equal no longer to it. But in the middle of his career Titian made an effort and produced an altar-piece without compare: the Assumption of the Virgin (Aca- *o* demy), formerly over the high altar of the Frari; on account of the place being so high up the Apostles are represented somewhat from below.

The lower group is the truest

burst of glowing inspiration; how greatly the Apostles long to float up to the Virgin! in some heads the Titianesque character is exalted to celestial beauty. Above, among the joyous bands, the one of the full-grown angels, who brings the crown, is drawn as a whole splendid figure; of the rest one sees only the supernaturally-beautiful heads, while the Putti, also sublime in their manner, are represented as whole figures. Though Correggio's influence may have assisted to produce this, the celestial nature of these figures is far beyond him. The Father is of a less ideal type than the heads of Christ by Titian; from the girdle down he is lost in the glory which radiates from the Virgin. She stands light and firm on the clouds which yet are ideally conceived, not mathematically real; her feet are quite visible; her red robe contrasts with the strongly waving dark blue mantle fastened in front; her head is surrounded with rich hair. But the expression is one of the highest inspirations which art can boast; the last earthly bonds are burst; she breathes celestial happiness.

a Another Assumption, in the cathedral at Verona, first altar on the left, is more quietly conceived; the Apostles at the empty grave gaze full of emotion and adoration, look upwards to her who is soaring aloft alone. The execution also is of high excellence.

For historical painting proper there are frescos of Titian of his quite early time (1500–1520?), in two Scuole (buildings belonging to religious confraternities) in Padua.

b In the Scuola del Santo, the first, eleventh, and twelfth pictures are by him. S. Antony makes a little child speak as a witness to the innocence of its mother; a jealous husband kills his wife; S. Antony restores the broken leg of a youth. (His coadjutors were for the fourth, eighth, and tenth, Paduans of the early school; for the second, third, ninth, and seventeenth, the Paduan *Domenico Campagnola*, who displays here a remarkable talent, in these works rivalling Titian; for the fifth, seventh, thirteenth, fourteenth, various scholars of Titian; by Giov. Contarini, the sixth; by later artists, the fifteenth and sixteenth. In the Scuola del Carmine, there is by Titian only the beautiful picture, Joachim and Anna. The first, second, third, fourth [by *Girolamo da Santa Croce?*], are by inferior Paduans of the old school; the seventh, Joachim's expulsion from the Temple, by a much better hand; the twelfth, thirteenth, fourteenth (also sixth) by *Campagnola;* the ninth is quite insignificant, the tenth and eleventh by later painters.) As special well known examples in fresco by the Venetians of the beginning of the sixteenth century, these paintings are not to be compared with the great contemporary Florentines in all that belongs to composition. In the Scuola del Santo the subjects also have a great internal defect. But as lifelike pictures of existence, with grand, free characters, with picturesque costumes treated with perfect beauty, with excellent landscape backgrounds, with colouring which in fresco is only equalled now and then by Raphael and A. del Sarto, the works of Titian are of the highest value. His chiaroscuro in flesh tints is truly delightful. The picture of Joachim and Anna, in the beautiful wide landscape, belongs without exception to his greatest simple masterpieces. We cannot say that in subjects of this kind he improved at a later period. In his great Presentation of the Virgin in the Temple (Academy of Venice) the real subject is nearly overlaid by the crowd of accessory motives, which are indeed repre-

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sented with astonishing freshness and beauty.

Two famous altar-pieces of Titian are in the highest degree dramatic. It was a necessary though dangerous transition in this period of art equal to executing anything, that they began to give in the altar-picture the legend instead of the Saint, the martyrdom instead of the Martyr. The celebrated S. Pietro
a Martire, in SS. Giovanni e Paolo [destroyed in the fire of 1867; may perhaps recall to those who have seen the picture the recollection of the wonderful impression]. The event is here truly overpowering, and yet not horrible; the last cry of the Martyr, the lament of his terrified attendant, have space to rise among the lofty, airy tree stems, which one has to cover with one's hand to see how all-important such a free space is for dramatic scenes conceived in a real manner. The landscape, above all, is here first treated with complete artistic understanding, the distance in an angry light, which helps essentially to characterize the terrible
b moment. The Martyrdom of S. Lawrence, on one of the first altars on the left in the church of the Jesuits, an unendurable subject, but quite grandly treated; the head of the sufferer one of Titian's most remarkable characters. The combination of the various lights on the group taken in the fullest movement is unequal in effect. (Much restored.)

Once Titian seems to have followed Correggio very closely. The three pictures on the ceiling in the
c Sacristy of the Salute, the Death of Abel, the Sacrifice of Abraham, and the dead Goliath, are, as I believe, the earliest Venetian pictures taken to give a view from below, "di sotto in sù." In reality, this mode of representation was not according to the nature of the Venetian painters, who wished to represent real existence, and not to astonish by an illusive appearance of imaginary localities. Besides this, they are earthly not heavenly events, and hence the view from below is only of that half kind which henceforward prevails in hundreds of Venetian ceiling pictures. The forms are contracted by it in an unbeautiful manner (the Kneeling Isaac!), but the painting is still excellent.

Of profane historical pictures, except a large ceremonial picture in the Pinacoteca at Verona (Homage *d* of the Veronese to Venice, with a number of fine heads; most of it probably by *Bonifazio*), there exists nothing remarkable except the excellent little picture of a battle (apparently that of Ghiaradadda, in the war of the League of Cambrai) in the Uffizii; the hand-to-hand *e* conflict is thickest on and near a high bridge, from which the front scenes stand out happily,—a motive which perhaps gave Rubens the impulse to his Battle of the Amazons. One must not here expect a dramatic central idea, any more than complete historical accuracy in the costume, partly antique, partly that of the lanzknechts; but the whole, as well as its details, is masterly in its spirit.

Mythological works must, in any style that is realistic rather than ideal, be more inharmonious in proportion as their subject is heroic, and more harmonious, according as they approach the Idyllic and Pastoral. Titian seems to have felt this more clearly than most of his contemporaries. His chief subjects are Bacchanalia, in which beautiful and even luxurious existence comes to its highest point. The originals are in London and Madrid. There is an episode from "Bacchus and Ariadne" (reputed to be by Titian himself, but more probably by a non-Venetian of the seventeenth

a century), in the Pal. Pitti. Of a famous picture in the spirit of Correggio's Leda, namely, the repre-
b sentation of the Guilt of Calisto, there are several copies by his own hand scattered through Europe.
c The one in the Academy of S. Luca at Rome, of which about a third is wanting, appeared to me (on cursory examination) to be a beautiful original work. [It is much spoiled and smeared, yet one can still clearly feel the hand of the master in it.—Mr.] Another well-known composition is now only represented in Italy, by copies, since the sale
d of the Camuccini gallery, which possessed a beautiful original sketch: Venus tries to detain Adonis, who is rushing to the chase; a beautiful conception as to lines, form, and colour, and also a proper episode of idyllic sylvan life. Also
e in the Pal. Borghese: the late half-length figure picture of the Arming of Cupid: wonderfully naïve and beautiful in colour. It is is not mythological, but quite poetical, that an amorino tries by fair words to gain permission to fly away, while the eyes of the other are bound.

Lastly, Titian has painted two pictures without any mythological conception, simple allegories, if you will, but of that rare kind in which the allegorical sense which can be expressed is quite lost in comparison with an inexpressible poetry. Of one,
f the Three Ages of Man [the original is in the Bridgewater Gallery in London], *Sassoferrato's* beautiful but less powerful copy is found in
g the Pal. Borghese at Rome. (A shepherd and shepherdess on a sylvan meadow, on one side children, in the distance an old man.)
h The other, in the Borghese Palace at Rome: "Amor sacro ed Amor profano," that is, Love and Prudery [the old Italian title, probably a wrong one. Ridolfi (1646) calls it, "Due donne vicino ad un fonte, entro a cui si specchia un fanciullo"], a subject which had been already treated by Perugino. The meaning is exemplified in all possible ways: the complete covering of the one figure,* even with gloves; the plucked rose; on the sarcophagus of the stream, the bas-relief of a Cupid wakened out of sleep by Genii with blows from their whips; the rabbits; the pair of lovers in the distance. Both pictures, especially the former, exercise the dreamy charm over one, which one can only describe by comparison, and which perhaps is only desecrated by words.

Among the pupils and assistants of Titian, we meet first some of his relations. His brother *Francesco Vecellio* painted, the organ panels in S. Salvatore; inside, the Transfigu- *i*
ration and Resurrection; without, S. Augustine, who is ordaining some kneeling monks, and S. Theodorus in a landscape, in the grand, free style of drawing, which is seen in the frescos at Padua. [In S. Vito *j*
(Friuli), a large altar-piece of 1524, Madonna with Saints, beautiful and dignified.—Mr.] By his nephew, *Marco Vecellio* (1545-1611), a Ma- *k*
donna della Misericordia, glowing with colour, in the Pal. Pitti (No. 484) [strong, full of transparent colouring, along with feeble execution. —Mr.], and in S. Giovanni Elemo- *l*
sinario at Venice (on the left), the picture of this Saint with S. Mark and a Founder. By his son, *Orazio Vecellio*, there exists little of any note; chiefly portraits.

[The name of *Bonifazio* was borne by at least three painters, all from Verona, of whom the eldest and most remarkable, a contemporary of Titian and Palma, apparently came out of the school of Domenico Morone. He died in 1540. A second died in 1553 (according to records). A third was still painting

* She reminds us of the Flora and the Bella in the Pal. Sciarra.

in 1579. All the works of these painters resemble each other, like those of the Bassani, and their number, with the addition of the many pictures misnamed and given to higher sounding names, is endless.—Mr.]

If we consider their pictures as a whole, we see what in Venice was the substitute for frescos, namely, the large histories painted on linen, which were hung up in sacred and other public buildings at a considerable height, somewhat above the wainscot. It is important for the whole style of the school that the long narrow picture (from reasons of space) always had the preference over the tall picture; even the mode of narration of Paolo Veronese, who was afterwards allowed every possible freedom in place that could be desired, was originally developed under these conditions. Tintoretto first broke through this prejudice in some degree.

These masters then exemplify brilliantly how and why the Venetians of the second and third rank are so far superior to the Florentines and Romans of a corresponding grade. The conception of the action, however humbly they take it, is at least quite naïve. The ennobled naturalism, which is the spring of life of the school, drives them of itself to an ever new view of individual objects; but what they owe to their masters, the amount of charm derived from colour and light, the after-world accepts most gratefully also at second hand. (The Florentines and Romans, on the contrary, draw from their masters single elements of beauty and energy for conventional use, and apply themselves to the prodigious and the pathetic.) High intellectual ideas are not to be expected from many Venetians, not even from the Bonifazios, who sometimes paint absolutely without ideas; nevertheless, they do not disturb us by downright coarseness of conception.

In the Academy, two splendid, *a* glowing pictures: an Adoration of the Kings, in a beautiful landscape, and a Madonna, with both children and four Saints; also a picture, without much mind, of the Adulteress; several single figures of Saints, who seem to long for a niche or some such frame; lastly, the story of Dives, most attractive as a romance picture, and on the whole a most important production. (Similarity of the Dives to Henry VIII.) [There also is the Judgment of Solomon. These pictures, which we do not consider equal to the Finding of Moses in the Brera (p. 180 *a*), or the *b* Christ among the Disciples at Emmaus also in the Brera (a picture, in spite of all its faults in detail, its incompleteness of execution, and want of seriousness, yet standing very high), are quite worthy of the golden period of Venetian painting, and apparently belong to the elder Bonifazio. The following, and many others in various galleries in Italy, are chiefly works of the later artists of this name.—Mr.]

Of the two large pictures of the Last Supper, the one in S. Angelo *c* Raffaelle (chapel on right of choir) contains a number of beautiful, even devout, heads. The moment of the Unus Vestrum (p. 112), is clearly expressed. In the other Last Supper, in S. M. Mater Domini (left tran- *d* sept), which is still more beautifully painted, and perhaps for this reason has been ascribed to Palma Vecchio, the painter no longer concerned himself with that special moment; the Apostles, in indifferent talk, are not attending to the Christ. In the Pal. Manfrin (? if *e* still there): a large Madonna with Saints; two pictures whose subject forms the "Tabula Cebetis," Πινακ Κεβήτος, (a description of human life under the form of a picture, by the Greek philosopher

Kebes, a scholar of Socrates), allegories, which properly were utterly foreign to this school and should have remained so, as it was altogether formed to give splendour to special things, not to realise general ideas. In the Abbazia (chapel behind the Sacristy), two (very much injured) figures of Apostles. Beyond Venice, three pictures are worthy of mention: in Pal. Pitti, a Christ among the Doctors [No. 405, under the name "Bonifazio Bembo, from Cremona," a feeble picture by one of this group of painters, in which but little weight is attached to the meaning of the subject. On the other hand, in the same gallery are hidden, under the name of Paris Bordone (No. 89), an excellent Bonifazio; Repose during the Flight, and (No. 257) the Sibyl with the Emperor Augustus. In the Borghese Palace at Rome a practised eye will recognise in the Venetian room (eleventh), three Bonifazios (No. 15), the sons of Zebedee, with their mother, kneeling before Christ; No. 16, the Return of the Prodigal Son, both excellent, and an uninteresting one of the Woman taken in Adultery. In the Colonna Gallery is the beautiful half-length picture of a Madonna with Saints, recognised by the S. Lucia holding her two eyes upon needles, certainly by him.—Mr.]. In the Pal. Brignole at Genoa: an Adoration of the Kings [feeble with beautiful details. In the Gallery at Modena: three unimportant pictures, with six allegorical figures of the Virtues (also called Bonifazio Bembo); much better is one of the most perfect of Bonifazio's, the Adoration of the Kings, hanging next to it.—Mr.]

Among the scholars of Titian the one most comparable to Bonifazio is the feebler *Polidoro Veneziano.* [The best example of his perpetually-repeated Mary adoring the Child is attributed to an anonymous Flemish painter, in Pal. Pitti, No. 483; a Last Supper, signed, in the Academy at Venice.—Mr.] By *Compagnola* there are some works in Padua, besides the frescos mentioned (p. 189*b*, *c*). By *Gioranni Cariani* pictures are found in his own home, Bergamo, and in the Brera at Milan (Madonna with S. Joseph, six other Saints, and many Angels), which, in their noble, well-marked character, also recall his earlier master Giorgione. [In the Ambrosiana at Milan a Bearing of the Cross, called Luca d'Ollanda; in the P. Borghese at Rome the Madonna with S. Peter, eleventh room, No. 32; a species of half-length picture peculiar to himself, with male and female figures, among others, in the house of the Count Roncali at Bergamo, is very attractive from the charming fanciful costume of the aristocratic people and certain delicately indicated romantic traits.—Mr.] By *Calisto Piazza* from Lodi, a very unoriginal artist, especially influenced by Romanino, and later very flat, there are four large altar-pictures at Lodi. Incoronata: first altar to the right, the Conversion of Paul; second altar right, the Beheading of John (1530); second altar left, Descent from the Cross, with pictures of the Passion (1538); in the Cathedral the Massacre of the Innocents. Others by him in S. Celso, Milan; at Brescia, S. Maria di Calchera, a Temptation of 1525); there also, in the town gallery, an Adoration, signed, of 1524; a large Madonna with Saints, No. 338, in the Brera at Milan. Another imitator of Titian is also worthy of consideration—*Natalino da Murano;* his Lunette in S. Salvatore, near Bellini's Emmaus, hangs in a dark place; but the Madonna della Neve is a really important work, with saints and the founder, in the Cathedral at Ceneda, third altar right.—Mr.] By *Girolamo Savoldo,* from Brescia,

there is a large Madonna on Clouds
a in the Brera at Milan; a Trans-
b figuration in the Uffizii, which shows the idea of Giovanni Bellini (p. 84 *f*) expressed in the new style. [In Brescia itself there is only the excellent Adoration of the Shep-
c herds in S. Barnabas; a similar picture, much spoiled, in the ante-
d room of the Sacristy of S. Giobbe in Venice. In the royal collection
e at Turin a Holy Family, erroneously named Pordenone, and a hard and harsh Adoration of the Shepherds, wrongly named Titian. A very pleasing Repose during the Flight, with a view of Venice, in the Pal.
f Albani at Urbino. In the Am-
g brosiana at Milan, a Transfiguration called Lomazzo (!). *Jacopo Savoldo*, apparently a brother of the above-named, is the painter of the Two
h Hermits in the Academy at Venice, No. 258, from the Pal. Manfrin, of 1510.—Mr.] Far more important is another Brescian follower of Titian,

Moretto (properly *Alessandro Bonvicino*), who flourished during the second and third quarters of the sixteenth century. He appears first to have been a pupil of Sacchi of Pavia (p. 78), but afterwards to have adopted touches of the Roman school into his manner of working more happily than any other North Italian painter. In the first place, it is a general and curious remark (first expressed and justified by Waagen, and afterwards by Schnaase) that the golden tone of the Venetians became, in most of the painters of the inland, a silver tone. As regards Moretto in especial, it cannot be denied that in loftiness of idea in his subject and nobleness of conception he excels all the Venetians, except certain first-rate works of Titian. His glories are more dignified and majestic, his Madonnas grander in form and attitude, his saints, too, at times, very grand in character. With the exception of Brescia, Italy hardly now possesses any pictures equal to the best pictures in Berlin and Frankfort (and Sta. Justina at Vienna). [Moretto's pictures in Brescia certainly are worth a whole gallery. The churches of S. Clemente, SS. *i*
Nazaro e Celso, S. Eufemia, *Duomo* *j*
Vecchio, S. Faustino in Riposo, S. *k*
Francesco, S. Maria delle Grazie, S. *l*
Giuseppe, S. Giovanni Evangelista, *m*
S. M. Calchera, S. M. de' Miracoli, *n*
S. Pietro in Oliveto, all present one or more pictures of this incomparable
master. Among the five pictures *o*
in S. Clemente the precious Conversazione of Five Holy Virgins, also the S. Ursula with her Train, give evidence of the master's tender, impressible nature, which succeeded above all in female characters. In the tender, fair figure of S. Michael, in SS. Nazaro e Celso, *p*
he accomplishes a marvel of charm. A sweet work, S. Nicholas leading school children before the Throne of the Madonna, in S. M. de' *q*
Miracoli, first chapel right from entrance. The S. Jerome (1530) *r*
in S. Francesco is injured by its unsuitable elegance.—Mr.]

A very fine picture, a miraculous Madonna in white appearing to a youth, is at Paitone near Brescia. *s*
The large Madonna in the Clouds with three Saints in the Brera is a *t*
noble picture; but the principal figure has something gloomy about it. (There are also several pictures with single saints.) The most important picture in Venice is found in S. Maria della Pietà (on the *u*
Riva) in a nuns' gallery over the door; it is Christ at the Pharisee's House, the scene arranged with severe symmetry. In the Academy the single figures of Peter and John, in a landscape, early, careful pictures, beautiful in expression (from the Pal. Manfrin). [The pictures called by his name in *v*
the Uffizii are not his; but works *w*

by him are found in S. Andrea at Bergamo, S. Giorgio Maggiore at Verona, and S. Maria Maggiore at Trient; lately also in the Vatican collection at Rome.—Mr.] In the Brignole Palace at Genoa the excellent portrait of a Botanist at a table with a book and flowers with walls behind, dated 1533 [and signed. Moretto appears also in his portraits as a superior original of his scholar Moroni, as in the beautiful likenesses in the Casa Fenaroli and the town gallery at Brescia.—Mr.]

The Bergamesque Gio. Battista Moroni was scholar of Moretto, a most characteristic portrait painter. Very far from representing a person in the Venetian manner, in a festal exalted tone, he conceives him in the most intellectual and true manner, but spares him none of the wrinkles which fate has graven on his countenance. [I should less find fault with the anxiousness and smallness of Moroni's conception of nature than with the want of spirit in his later pictures and their red tone. —Mr.] In the Uffizii a man dressed in black, a whole length, with a flaming cup (1563), and the incomparable half-length figure of a Student (the scholar *par excellence*); the book lying before him is perhaps the cause why the man of perhaps forty-five already looks sixty. Two other not quite equally excellent portraits of Scholars in the Pal. Manfrin (?). Other pictures in the Academy at Venice and elsewhere. [An excellent male portrait of 1565 in the Brera, No. 137; still finer that of the Canonico Ludovico di Terzi in the Fenaroli collection at Brescia. Several in the public gallery (Gall. Tosi) there.—Mr.]

Girolamo Romanino worked chiefly at Brescia. [He was born at Romano, in the Province of Brescia, and was educated in Brescia. —Fr.] With the exception of a Deposition of the year 1510 in the Pal. Manfrin, I know but one picture by him, which is the most beautiful painting in all Padua. It is a Madonna enthroned between two angels and four saints, in front an angel with a lute; but in this old-fashioned arrangement breathes the full beauty of the sixteenth century. Formerly in the Chapel S. Prosdicimo or the chapter-room at S. Giustina,* now in the town gallery there. [There is also an altar-piece very similar to Moretto, of 1521. Equal in beauty to the picture from S. Giustina is the splendid work on the high altar of S. Francesco at Brescia, the date 1502 on the magnificent frame. Before the picture in S. Giovanni Ev. there also, the Marriage of the Virgin, one may compare it with the works of Moretto exhibited near, and measure the almost coarse power and glowing colour of Romanino with the tenderness and silver tone of his contemporary. Wall paintings of the master are found in the neighbourhood of Brescia; at Trient the wall paintings of the former episcopal residence are by him. Frequently his pictures bear wrong names, as the Holy Family with the little Tobias, in the Ambrosiana called Giorgione.—Mr.] Of Romanino's Brescian scholars *Lattanzio Gambara* has been mentioned in the vol. on Architecture as a decorator; *Girolamo Muziano*, later, at Rome, an imitator of Michelangelo, retained, even in his maniéré works, a colouring at least half Venetian, most recognisable, perhaps, in the "Granting the Charge of the Keys," in S. M. degli Angeli at Rome (at the entrance into the chief nave on the left).

[The painters of Cremona appear

* Here we may mention the Christ Crucified in another chapter-house of the convent, and the Gethsemane in a passage behind, excellent frescos of a nameless Venetian painter after 1500.

to have received the strongest impressions from Romanino. In the
a cathedral here between 1515 and 1520 *Gian Francesco Bembo, Altobello Melone, Cristoforo Moreto,* painted with and near Romanino quite in his spirit. His influence, combined with that of Giulio Romano, impressed also the *Campi,* the chief of whom, *Galeazzo,* was quite caught by the manner of *Boccacino* (p. 86). Pictures in
b S. Agata, S. Agostino, and S.
c Abondio. There are in Cremona many works, mostly of no great charm, by his sons, *Giulio* and *Antonio,* as well as by his cousin, *Bernardino* (the teachers of *Sofonisbe Angussola*); of exceptional
d merit the high altar in S. Abondio by Giulio, 1527, Madonna with the Saintly Warriors Nazaro e Celso —quite Venetian in beauty of colouring. The wall paintings of
e the same artist in S. Margarita, of 1547, are cold and awkward. Inferior masters. *Thomas de Alenis, Bernardino Ricca,* are found in
f S. Pietro and in the cathedral. The works of the six sisters *Angussola* are chiefly in foreign countries. The portrait of herself
g by *Sofonisbe* in the Uffizii, No. 400; by *Lucia* there is a charming portrait of her sister, Europa, in the
h Tosi Gallery at Brescia.—Mr.]

Giovanni Antonio (*Licinio Regillo da*) *Pordenone* (born about 1484, died 1539) was not a scholar, but a rival of Titian; for the rest quite as Venetian in his conception as all the others. He has been already mentioned (in the vol. on Architec-
i ture) as fresco painter in S. Stefano at Venice; his frescos in the dome
j of the Madonna di Campagna at Piacenza I have unfortunately only seen by twilight. [They are the last works of the master; in spite of manifold exaggeration and want of connection still grandly conceived and attractive in many respects. The wall paintings of the Cathedral of Treviso are a splendid
k work, signed (the artist then called himself *Corticellus*), of 1520.—Mr.]

To bring out the higher intellectual meaning of any incident was as little in the line of Pordenone as of the school in general, but he is quite peculiarly fresh and living in his conception of external life, and has in his flesh tints, especially in chiaroscuro, a peculiar warmth and tenderness (morbidezza, mellowness) such as no other of the school possesses. His principal work in Venice (Academy), S. Lorenzo
l Giustiniani surrounded by other Saints and Friars, produces a somewhat studied dramatic effect; the Santa Conversazione, in spite of all the various looks and gestures, looks as if they did not quite know what to say to each other; a Madonna with Saints, also there, No. 486, is far more satisfactory as a simple and very beautiful picture of life; there also five Putti floating on clouds. [No. 110, a Madonna with Saints, ascribed to Cordeliaghi, appears to me to be a beautiful youthful work of Pordenone's.—Mr.] A noble altar-piece, S. Catherine with S. Sebastian and S. Roch, in S. Giovanni Elemosinario
m (chapel right of the choir). [Unfortunately much spoiled.] Several pictures in S. Rocco. In the Angeli
n at Murano, the picture on the high
o altar (?). In the Pal. Doria at
p Rome, the Daughter of Herodias with her Maid, a fine well-preserved half-length picture; she is a lofty Venetian beauty, and withal clever and cold; the head of the Baptist also of a very noble Venetian type. [A repetition of this picture by the hand of Seb. del Piombo or Giorgione is in the collection of Mr. Th. Baring in London. The picture in the Pal. Doria I should rather consider, from the pictorial treatment, as a work of *Romanino,* who in his happy

moments could produce exquisite
a things. There is also a Holy Family with S. Catherine, called Prima Maniera di Tiziano, which I consider a youthful work of Pordenone.—Mr.] In the Pal.
b Pitti a Santa Conversazione with half-length figures, most gorgeous and harmonious in colour. [The
c pictures in the Uffizii, an excellent male portrait and an improvised Conversion of Paul, somewhat stumpy in form but glowing in colour (long narrow picture) are doubtful.—Mr.]

[Pordenone's most beautiful youthful works are to be studied in
d Friuli, an excursion well worth
e making. In Conegliano, on a wall of the ruined church of S. Antonio, a Saint of 1514; the Madonna under the vestibule of the town-hall
f at Udine is still of incomparable beauty, charming in a worldly manner, without being exactly sensual; there also are two organ panels with allegorical figures and
g angels. In Casarsa there are some wall paintings in the choir of the Cathedral, with the dignified, chivalrous, aristocratic character proper to Pordenone, and an altar-piece painted on the wall. In
h Spilimbergo, four organ panels in distemper with the Assumption of the Virgin, the Apostles almost resembling Rubens and the Conversion of Paul, of 1524. In his birth-
i place, Pordenone, there is a beautiful severe youthful work, Madonna with S. Christopher; S. Joseph and the family of the founder under her mantle, in the Cathedral, first chapel, and there also behind
j the High Altar, an immense work, but much injured; but the grandest thing which Pordenone ever did, is
k an altar-piece from S. Gottardo, now in the town-hall there, three Saints with two Angels playing on musical instruments; you see how one gives the note to the other. There, too, a frieze, with a dance of peasants taken from the wall. In the principal church at Torre, a
l sort of suburb of Pordenone, a beautiful Madonna with Saints.

Cremona also possesses, in the Cathedral, in the front, at the en-
m trance, a charming youthful Madonna, with the founder dressed in black, and Saints. Unfortunately, a coarse and ugly Crucifixion, over the entrance of the Cathedral, is also certainly by Pordenone. Lastly, the beautiful S. George on horseback, in the Palace
n of the Quirinal at Rome, must be mentioned.—Mr.]

Giovanni Antonio's brother or relation, *Bernardino Licinio da Pordenone*, appears to be the author of several family pictures which represent an artist (sculptor or painter? perhaps Giovanni Antonio?) surrounded by his family and scholars; one in the P. Bor-
o ghese at Rome (one in the Pal. Manfrin?), a third in England; the
p first-named a remarkable specimen of this kind in every respect. [There, also, called Venetian school,
q room 11, No. 42, Holy Family with Saints.—Mr.] His best altar-piece, a Madonna enthroned with Saints, mostly monks, in the Frari, first chapel left from the choir; without especial nobleness of idea or expression, yet a treasure from its gorgeousness of colour and fulness of life; also a half-length picture of the Madonna with three Saints, the founder, and his wife, in the
s P. Manfrin, is treated like the freest and most beautiful Palma vecchio; there, also, a Holy Family in the open air with a monk
t praying. [In Rome, Pal. Sciarra, No. 8, Salome with her mother and the executioner in armour, holding the head of the Baptist,
u called Giorgione. In the Pal. Doria, room 5, No. 22, a Holy Family, with touches of Paris Bordone.
v In the Pal. Balbi-Piovera at Genoa

a large Holy Family with Founders, bears the name of Titian; though hesitating between Bernardino and his brother, I should ascribe it to the first, whose masterpiece it would be, next to the picture in the Frari.]

The pupil and son-in-law of Giovanni Antonio Pordenone ought to be mentioned with him, *Pomponio Amalteo* (1515 till after 1583). The most important of his numberless works is the painting of the *a* Choir in S. Vito, of 1535, almost like Pordenone's own work; stories from the childhood of Christ and the Virgin given in a genre manner.

[On this occasion I will mention some painters in Friuli, which, in spite of their obviously Venetian character, nevertheless have a nationality of their own. Of the older ones: *Domenico di Tumetio (da Tolmezzo)*, a picture of 1479, in the style of the Vivarini, in the *b* Sacristy of the Cathedral of Udine. A better artist is *Giovanni di Martino da Udine*, not the famous pupil of Raphael. (Altar- *c* piece in the Cathedral at Udine and elsewhere.) *Pellegrino da San Daniele* (properly *Martino da Udine*): the Capp. S. Antonio di *d* Padova at S. Daniele, all decorated by him with histories. In the Ma- *e* donna di Strada, near S. Daniele, a beautiful Virgin in fresco; a large *f* work in S. M. de' Battuti at Cividale, Madonna with Saints, of 1529. A youthful picture in the *g* Cathedral at Udine; S. Joseph with the Infant Christ and the boy John; in the Monastero Maggiore *h* at Cividale, a John the Baptist; these two last of 1500 and 1501. A pupil of Pellegrini was *Sebastiano* *i* *Florigerio* (Academy at Venice, No. 389). *Girolamo da Udine* appears to be a somewhat inferior imitator of Cima; a Coronation of the Virgin, in *j* the ante-chamber of the town-hall at Udine. *Francesco Beccaruzzi*, of Conegliano, also deserves mention; his large altar-piece in the Academy *k* at Venice, S. Francis with Saints, recalls Titian and Giacomo Bassano. —Mr.]

Paris Bordone (1500–1570), first an imitator of Giorgione, and then unreservedly of Titian, is, in his portraits, sometimes equal to the greatest. [His marked individuality, so hard to describe, distinguishes him from all his predecessors; gentle, graceful, and aristocratic, almost always noble, never severe and solemn, he creates charming goddesses, rarely saints with earnest devotion. His strength does not lie in the nude; but his peach-blossom coloured changing dresses combine with the rosy flesh tint and the crisply treated landscape of full green to produce the most telling general effect. He is most remarkable in portraits. His most beautiful likeness in the Uffizii is *l* that of a young man, No. 607. In the Pal. Pitti, the stout "Nurse of *m* the Medici family" is excellent, No. 109. The picture there ascribed to him, the Repose on the Flight, No. 89, a charming picture, is most probably by *Bonifazio*.—Mr.] In the Brignole Pa- *n* lace at Genoa, the wonderful portrait of a bearded man in a black dress with red sleeves, with a table covered with red, a letter in his hand, a balustrade behind; in the same collection, a lady in a rose-coloured petticoat and upper dress of gold-coloured stuff.* Large pictures of religious scenes are not in his line; in the Last Supper, at S. Giovanni *o* in Bragora (after the first chapel on the right), the gestures look like mere scraps of reminiscences from the works of better masters; the Paradise (in the Academy) is *p* quite a feeble work; on the other

* Several good Venetian portraits of this golden middle period of the school, it is to be observed, are in the Pal. Lapponi at Florence.

hand, we owe to Bordone the most beautifully painted ceremonial picture which exists anywhere (Aca-
a demy at Venice), the Fisherman presenting to the Doge, in the presence of an illustrious assembly, the ring which has been given him by St. Mark. This work is the ripest golden fruit of the style of representation beginning with Carpaccio's historical pictures (p. 81), also on account of the splendid buildings, among which the event takes place.

[The large Holy Family, in the
b P. Brignole at Genoa, is very important, but grossly misused, as is also, unfortunately, in the Turin
c Gallery, No. 161, a beautiful woman with cherries in her lap, and a squirrel with a chain. Paris Bordone's paternal city, Treviso, possesses a masterpiece in the grand Adoration of the Shepherds, in the
d Cathedral, with the procession of the three kings approaching in the distance; in the collection of the
e Hospital a Holy Family, stated to be Palma Vecchio. In Venice are excellent little Madonnas with
f Saints, in the Giovanelli Gallery.
g Four pictures in the Brera at Milan;
h in S. Celso there an excellent Holy
i Family. In Rome, Pal. Colonna, a Holy Family, with the splendid figure of S. Sebastian, a small Holy Family, called Bonifazio, with S. Anna and S. Jerome, in his best
j style. Lastly, in Pal. Doria there, one of his characteristic half-length pictures, Mars with Venus and Cupid.

By Paris Bordone's only pupil, *Francesco de Dominicis*, a Proces-
k sion, in the Sacristy of the Cathedral at Treviso, interesting for picturesque costumes, and for the view of the old Cathedral.—Mr.]

We have spoken before in the volume on architecture, on occasion of decorative painting, of *Battista Franco*, who had also studied in Rome, after Michelangelo.

TINTORETTO AND HIS CONTEMPORARIES.

In the second half of the sixteenth century, when all other schools had fallen into the deepest decay, the Venetian kept itself up to a marked height through the greater intelligence of the purchasers, the inexhaustibleness of its naturalism, and the continual practice in the beautiful effects of the method of colouring. Nevertheless it now produces an essentially different effect. We leave the work of the whole school, the decoration of the Doge's Palace, to the last, and here will first name the other works of the artists concerned.

The first who gave a new direction to the school was *Jacopo Tintoretto* (properly *Robusti*, 1512-1594), Originally a pupil of Titian, and very richly gifted by nature, he seems to have felt quite correctly the deficiencies of the school, and strove to produce a dramatic style of historical painting full of movement. He studied Michelangelo, also copied by artificial light from casts and models, not in order to idealise his Venetian style of form, but to render it quite free and flexible for all purposes, and to give it new force by the most telling effect of light. Fortunately he remained, with all this, essentially a naturalist. The forced adoption of the mannerisms of the Roman school was at least spared to the good town of Venice. Under these circumstances he only sacrificed the Venetian colouring in many of his works as something in itself irreconcileable with the dark shadows of the modelling, and which also, perhaps, must undergo some technical alterations in Tintoretto. It is, indeed, to be wondered at that in so many cases his colouring was saved at all, or that his shadow bears any trace of reflex. Much of

his work certainly often seems quite discoloured, dull, leaden. But was he in truth a poet self-justified in his great innovations? Along with much that was grand, there was in him a certain coarseness and barbarism of feeling; even his artistic morality often wavered, so that he was capable of descending to the most unconscientious daubing. He fails in the higher sense of law, which the artist must impose on himself, especially in experiments and innovations. In his enormous works which in square feet of painted surface amount perhaps to ten times as much as the fruits of Titian's century of life, one begins to surmise that he undertook such things like a contractor, and executed them very much as an improvisor.

There are excellent portraits by him, which at Venice could not as yet be painted carelessly. In the
a Palazzo Pitti: the half-length of an old man in a fur coat, No. 65, of dazzling beauty; there also a remarkable Crucifixion.—Mr.] The portrait of Jacopo Sansovino, and painted *con amore*, and the one of a bearded man in a red robe of state,
b &c., in the Uffizii; others in all sorts of places likewise very remarkable. [Splendid life-size portrait of a young Durazzo in the
c Palace of the same name at Genoa.] Works of his earlier time also are in general, on account of the full Titianesque golden tone, as valuable as those of any other follower of the great master; as the naive picture, Vulcan, Venus, and Cupid,
d in the P. Pitti, the like of which is hardly to be found in Venice. [Equally beautiful, painted with Titian's golden touch, a canvas with one male and three female half-length figures rising out of a
e glory of angels, in the P. Colonna at Rome. There also is one of an elderly man seated, with a view of the Lagoons in the evening light, and a Narcissus at the fountain, much darkened by time.—Mr.] The ceiling pictures also, from Ovid's Metamorphoses, in the Gallery at Modena, are tolerably rich
f in colour. In Venice, the Miracle
g of St. Mark, saving a tortured slave from the hands of the heathens (Academy) belongs to this time. In this picture Tintoretto, perhaps for the first time, goes beyond all the traditional Venetian aims in painting; the scene is far more living, and rather confused; the artist tries for foreshortenings of the most difficult kind, and betrays, for instance, in the ugly Saint floating head downwards, that all higher considerations are nothing to him, as long as he has the opportunity to display his mastery of external means. (Rubens studied much from this picture.) Also an equally beautifully painted, but frivolous representation of the Adulteress, who shows that she has no respect for the commonplace Christ. Another work, in which his palette is still good, the Legends of the True Cross, in the right transept of S.
h M. Mater Domini. Also the great Marriage of Cana, in the sacristy
i of the Salute (smaller copy in the Uffizii); a magnificent genre pic-
j ture of a domestic character (not princely, like P. Veronese), in which at least the miracle and its effects are in a praiseworthy manner placed in the foreground. Of the fifty-six portly colossal pictures with which Tintoretto filled the whole Scuola di S. Rocco, the
k great Crucifixion (in the so-called Sala dell' Albergo), is more especially still beautiful in painting, and partly also valuable in ideas. Here one first learns to understand Tintoretto's highly important historical position; he first (especially in the large upper hall) gives form to the sacred history from beginning to end in the sense of absolute naturalism, perhaps with the

object of producing immediate effect and emotion. For this purpose he strives to attract the eye by beautiful heads; on the other hand, he does not feel how the misuse of the accessory figures destroys the true grandeur of effect; in his desire for reality, he makes the most commonplace touches; thus, for instance, the Last Supper has hardly ever been more vulgarly conceived; in the Baptism in the Jordan, John presses down the Christ by the shoulder; in the Raising of Lazarus, Christ is seated quite comfortably in the corner below. Most of the pictures, with the exception of the Sala dell' Albergo, are extremely carelessly and hastily painted. In those of the lower hall, the landscape must be remarked; sharp fanciful lights on the edges of the trees and hills. An unskilful rivalry with Michelangelo is most observable in the large central ceiling picture of the upper hall, which represents the Brazen Serpent. With the pictures of this Scuola, Tintoretto gave the tone to the whole monumental painting of Venice in the following period (from 1560 forward); he himself took part even in the ornamentation of the Capella del Rosario *a* (left in S. Giovanni e Paolo), which was erected as a memorial of the Victory of Lepanto, but chiefly in that of the Ducal Palace. The decorative value of these works we have, in the volume on Sculpture, endeavoured to define. When once the whole style has passed from the conception, which is the only one possible in fresco, no other way is possible but this. In the Choir of S. M. dell' Orto *b*, there are two colossal pictures—the Adoration of the Golden Calf and the Last Judgment—coarse and tasteless. In the left transept of S. Trovaso *c*, a Last Supper, degraded to the most ordinary banquet. On all the altars of S. Giorgio Maggiore *d* there are daubs which are an everlasting shame to Tintoretto. [Since this was written, the judgment on Tintoretto has rather been altered in the artistic world, the qualities of the master being more fully acknowledged. This very Last Supper, in S. Trovaso, *e* with the beautiful landscape seen through the open window—the Temptation of St. Anthony—in the same church, and a Last Supper in Chiaroscuro in S. Giorgio Maggiore *f*, have met with warm admiration.—Norton.]

Of his pupils, his son *Domenico* is usually a degree more conscientious in his naturalism. The Perugian, *Antonio Vassilacchi*, called *l'Aliense*, carried Tintoretto's style into his home (ten great scenes from the Life of Christ in the upper wall of the nave of S. Pietro de' Cassinensi at Perugia.) *g* [Rather to be numbered among the pupils of Paolo Veronese.—Z.]

Next to Tintoretto, the great *Paolo Veronese* (properly *Caliari*, 1528–1588) represents the more beautiful side of Venetian painting.

He sprang from the school of his paternal city, which had already been influenced by Venice, where certain local painters, in earlier times, still produced very valuable works; and, even later, what at least were not to be despised. In Verona one finds a crowd of works of his immediate predecessors. By Torbido's pupil, *Giambattista del Moro*, for instance; in S. Nazaro e Celso *h*, the lunettes over most of the altars; in both the aisles of S. Stefano *i*, monochrome frescoes from the Legend of the Saint. By *Domenico Ricci*, called *Brusasorci*, there are also, in S. Stefano, the feeble paintings in the cupola and the fresco over the right side door *j*, of the Saint surrounded by the innocent children, who, like himself, are designated the first fruits of martyrdom; in S. M. in Organo *k*,

the frescos of the chapel left of the
a choir; in S. Fermo, the lunette of the first altar on the right, with the Beheading of a Bishop. [Any one who wishes to connect some idea with the name of Domenico Brusasorci, and to learn to value him, let him not neglect to visit
b the Palazzo Ridolfo in Verona, where Domenico has represented on the walls of the principal hall the procession, la Gran Cavalcata of Charles V. and Clement VII. at Bologna, of the 22nd February, 1530, and indeed in a way which leaves nothing to be desired in intellectual liveliness, of quite bright colouring.—Mr.] By *Paolo Farinato*, all the frescos, some of them very good, in the choir of S. Na-
c zaro e Celso. By Paolo Caliari's immediate teacher, *Antonio Badile*, a picture in the Pinacoteca, two
d angels, laying the Dead Christ in the tomb, signed 1556; [a youth-
e ful work in SS. Nazaro e Celso; in
f the Turin Gallery, No. 85; an excellent Presentation in the Temple, a very instructive picture, in which, on one hand, one sees how he studied Caroto, Girolamo dei Libri, and Mocetto; on the other hand, one cannot mistake the forerunner of P. Veronese, especially in the architecture.—Mr.] But Paolo owes his best essentially to the type of Titian and Venice generally.

Paolo's greatness consists in this, that he, recognising the true genius of the Venetian school, did not, like Tintoretto, try to graft a dramatic historical style of painting on another stem, but raised the painting of tranquil existence to the highest truly insurpassable point, and was also able to elevate the colouring in harmony with his marvellous conceptions.

His characters are not higher, more sublime than those of his best predecessors, but have the advantage of a free, simple, cheerful life without effort, such as no other painter in the world gives.* In his Sante Conversazioni, he follows the arrangement of the later works of Titian; the Saints are, for instance, freely grouped round the Pedestal on which the Madonna is seated. Academy of Venice; S.
g Francesco della Vigna, fifth chapel
h on left. The most beautiful of these pictures, S. Cornelius, S. Antony the Abbot, and S. Cyprian along with a Priest and a Page, is found in the Brera at Milan. In
i the narrator's pictures, the general Venetian deficiency in the sufficient development of the figures amounts to unintelligibleness. In attitude and gesture, they have often something strangely uncertain, and Paolo must have had an especial love for certain oblique half figures cut off by the frame or the architecture. But Paolo has, where he exerts himself, nobler dramatic ideas than his other contemporaries of the same school, as one sees best of all in S. Sebastiano
j at Venice, which church contains a very large number of pictures by him, the finest and largest of them in the Choir. [Unhappily all of them lately restored. The dates of these paintings begin with 1550, whereby it might appear that the accomplished young master, who, at twenty-seven years of age, was summoned from Verona, in order to execute them, did not owe so much to Venice and Titian as was hitherto assumed (p. 202 *g*). Bode.] Moreover, the high altar pictures of S. Giustina at Padua,
k and S. Giorgio in Braida at Verona,
l with the Martyrdoms of the Saints

* Who led the Venetians after about 1540, to give the women that often almost formless voluptuousness? Even Titian in later times is not free from it; and Paolo has most striking forms of this kind. Art has often abandoned itself to exciting sensuality, but it is doubtful whether with this type it satisfied an average taste. Rubens, who translated it in his own way, perhaps better fitted the feeling of his own people.

above named, are masterpieces of the first rank; Paolo always brings down the event as much as possible to an "existence" picture, moderates his pathos most carefully, avoids the excesses of naturalism, and keeps in this way the necessary composure to display his colouring in triumphant splendour. With his secular pictures, it is the same; the famous "Family of Darius" (sold to the National Gallery in London out of the Palazzo
a Pisano at S. Polo) is so impressive in its effect, because the pathos is kept in as much as possible, and the event is lowered to a simple, modest presentation. He chooses especially such incidents as approach ceremonial pictures, like
b the Adoration of the Kings (Brera at Milan), the Queen of Sheba (with the features of Elizabeth of
c England), Uffizii; another of the
d same subject in the Gallery at Turin); his proper ceremonial pictures we shall become acquainted with in the Ducal Palace. We pass over all the weak narrative pictures; the colouring also is generally inferior in them. (An unfortunate red, for instance, has often consumed all the glazing.) Paolo never, indeed, becomes rude like Tintoretto, but very careless.
e The history of Judith (Pal. Brignole at Genoa) is at least still a splendid picture in colour.

The most famous are Paolo's Festivals, of which he has painte a number from the smallest size up to quite colossal proportions. They come out as the necessary and highest product of painting of life, which here shakes off the last fetters of the historical picture, and only requires the remains of a pretext to celebrate all the splendour and glory of the earth in unrestrained rejoicing; above all, a beautiful and free human race in full enjoyment of their existence. If instead of princes' banqueting halls Paolo had had to paint Bacchanalia, he might have showed himself incompeteut in ideal drawing and composition, as well as in feeling; but as he painted for refectories of cloisters, a biblical banquet offered itself as a safe basis of which he could bring out the subject of the ceremony by most beautiful enlivenments in details. The most gorgeous architectural localities and perspective views form the scene, in which the seated company and the lively episodes can extend themselves with full richness, and yet without crowding. The best and largest of these pictures (in the Louvre) are perhaps the first paintings in the world in regard of so-called pictorial keeping, in the perfect harmony of a scale of colours,* otherwise for the most part unknown; yet the scale of marvellous types of noble personalities, united in one whole, is essentially a still greater marvel. The sacred personages, and the events connected with them, remain, indeed, of secondary importance.†

Venice possesses one other master-piece of this kind; the Feast of Levi, according to St. Mark, ii. 14, and Luke v. 27 (Academy). A
f Marriage of Cana in the Brera at
g Milan. There also, Christ in the House of the Pharisee; in the last scene, Luke vii. 31, sometimes the feast is quite in the back ground compared with the episode of the sinning woman who wipes the feet of Christ. So in the splendid pic-

* The very various partly oriental costumes are not introduced for the sake of romantic effect, but in order to have greater freedom in working out the immense problem of colour.

† How the master had to answer for himself for his secular conception of biblical subjects before the Tribunal of the Holy Office, which took objection to "fools, drunken Germans, dwarfs, and other follies," and how he excused himself is delightful to read. See Jahrb. der Wissenschaft, 1868.

a ture in the Turin Gallery. After Paolo's death his heirs made use of his motives for similar pictures: a large unpleasant feast in the house *b* of the Pharisee in the Academy at Venice. Paolo himself when he once depicted the Last Supper (S. *c* Giuliano, chapel left of the choir), fell almost into the same triviality with Tintoretto.

[An excellent double portrait of the year 1557, one of his first works *d* in Venice, in the Torrigiani Gallery, at Florence. Masterly frescos in *e* the Villa Maser near Treviso, the only ones till now preserved; allegories on the ceilings, landscapes painted by his scholars on the walls; the whole very interesting,—Bode.]

[Paolo's immediate pupils and followers do not deserve quite to be passed over in silence. Besides, his brother *Benedetto*, and his sons *Carletto* and *Gabriele*, there followed in his steps *Benfatto* (called *dal Friso*) his nephew, and his relative *Maffeo Verona*, but particularly the far more important *Giambattista Zelotti*, and the excellent *Francesco Montemezzano*, both from Verona; lastly, *Antonio Vassilacchi* from Perugia (see p. 201 *g*), and *Gianantonio Fasola* from Vicenza.—Mr.]

While Paolo carried out the painting of life up to its very highest development, the lower ones could not remain absent. The genre picture which had already, since Giorgione's time, been introduced by the romance picture, in numerous single cases, becomes a special line in *Jacopo Bassano* (properly *da Ponte*, 1510—1592), and his sons. In colouring, obviously formed after the best masters, though very unequal (varying from glowing to quite dull), this family is always delightful through their rustic idyls in quiet landscapes, in which a parable of Christ on one of the four seasons, or a myth, or something of the kind, are less the subject than the pretext for a picture. The flocks of sheep and the implements by which the feet of the persons working are almost always hidden, are often painted in a masterly manner. But a great deal is mere workmanship. In the Uffizii there are some better things, *f* such as the Family Concert. Two of the sons, *Leandro* and *Francesco*, have also painted great pictures of sacred subjects, sometimes naive and touching in expression, but overcrowded, planned with harsh effects of light, and coarsely drawn. (Deposition, in the Uffizii; Raising *g* of Lazarus, in the Academy at Ve- *h* nice; Last Supper in S. M. For- *i* mosa, right transept; Preaching of John the Baptist in S. Giacomo *j* dell Orio, right transept, and Madonna with Saints, there also, near the first altar on the left; Martyrdom of St. Catharine in P. Pitti; *k* Assumption on the high altar of S. Luigi dei Francesi at Rome. *l* Lastly, in the Pinacoteca of Vicen- *m* za, a large semicircular Presentation: S. Mark and S. Laurence present two kneeling magistrates to the Madonna, an excellent work, perhaps by one of the sons.)

[Any one who wishes thoroughly to study the artist family of *Da Ponte* and follow out their development, should visit their native town Bassano at the foot of the Cadore Alps. The Town Gallery *n* here possesses a large altar-piece of the old *Francesco da Ponte* of 1509, with a beautiful landscape; related to B. Montagna, to whose school he probably belongs. Also youthful pictures of his son *Jacopo*, who brought the name Bassano into renown; quite different from the generally known works of the master, large Biblical compositions, solemn and dignified, most like Bonifazio. A splendid picture of Jacopo's maturest time, Repose on the Flight, with Shepherds adoring, in the *o* Ambrosiana at Milan—Mr.]

The decay of the Venetian school is represented by Jacopo Palma Giovane (1544 to about 1628), an unconscientious painter of great talent. His capability is shown by his Raising of Lazarus in the Abbazia (Chapel behind the Sacristy). His remaining works, with which Venice swarms, are almost entirely improvisations. Any one who examines them will find along with the contemptible mannerisms borrowed from Tintoretto here and there a good idea, and beautiful pieces of colour, but, as a whole, they do not repay this study. *Alessandro Varotari*, surnamed *Padovanino*, was far more honest (1590—1650), really striving after the true object of art, but he did not get beyond the imitation of Titian and Paolo, and mixed with these studies a somewhat lifeless idealism. *b* Still his Marriage of Cana (Academy) is a very considerable and beautiful work.

Still later on some individual talents strengthened themselves by the example of Paolo, and in happy moments produced very pleasing works, such are *Lazzarini*, *Angeli*, *Fumiani*, also *Tiepolo* (died 1770), when he does not degenerate into daubing. Among other things by Fumiani (died 1710) the immense *c* ceiling-painting in S. Pantaleone is remarkable, which consists no longer in many single framed pictures, but in one large composition with a perspective arrangement in Pozzo's manner, for the rest not painted al fresco but on surfaces of linen nailed up; it contains the Acts and the Glory of S. Pantaleon. *Pietro Liberi* is very much influenced in his forms by Pietro da Cortona. His pupil was *Carlo Lotti* (died 1698). The best of *Piazzetta's* genre pictures, as also of the landscapes by the two Canaletti, must be sought for out of Venice and Italy. *d* (The large view of Turin, by Canaletti's nephew, *Bernardo Bellotti*, in the Gallery there.) Of the brilliant *Orbetto* (properly *Alessandro Turchi* from Verona) but little is found in public galleries and churches.

As the oldest Venetian painting has immortalized itself in the Church of St. Mark, so the latest, that of the followers of Titian has perpetuated itself in the Ducal Palace (rooms on the second story). The decorative arrangement and framing was described above; here the essential question is how the artists conceived the general question, the glorification of Venice.

Already, in the Atrio Quadrato, Tintoretto meets us with *e* one of those votive pictures (on the ceiling) which represent the Doges surrounded with saints and allegories, of which below. The perspective view from below, which henceforth we shall find carried out in the ceiling pictures of all the rooms, is even in the floating figures usually not absolute perspective but a half one, a sort of oblique view. It was a question whether, on ceilings especially, and in general in flat surfaces, representations with figures were in place; further, when they were to be above all large rich compositions, whether the usual simple front views and the ideal, severe composition did not deserve the preference over these groups artificially removed and arranged for purposes of illusion; earthly incidents in any case remain in such ceiling pictures incredible, and heavenly ones must be looked upon quite otherwise than according to the measure of realization by space (besides this, quite naturalistic). Enough: while admitting the error fallen into by all painters in the Ducal Palace there are still great differences, and Paolo will at times be capable of greatly pleasing, even of persuading us.

Sala delle Quattro Porte, Titian's *f* large, late, still splendidly painted

Presentation picture, a real memorial of the counter reformation; the Doge, Antonio Grimani, kneeling before Faith appearing in full glory. The Battle painters of this and other rooms, by their fanciful conception and episodes of every kind, threw the historical elements in their subjects entirely into the shade. The Ceremonial pictures, important as may be the facts they represent, as, for instance, the alliance with Persia (Reception of the Persian Ambassador, by *Carlo Caliari*), are dramatically quite empty. So also the Reception of Henry III. by *Andrea Vicentino*. For this sort of conception is required the cheerful industry of a Carpaccio, in whom one willingly forgives the absence of the higher dramatic element for the sake of beauty of detail. In Tintoretto's ceiling picture we are enchanted with the ceremonious courtesy with which Jupiter coming out of Olympus peopled with gods raises Venice and leads her down to the Adriatic Sea.

a Sala dell' Anticollegio. The four mythological wall-pictures of *Tintoretto* are among his best painted, but are cheerlessly conceived, ugly in their action; see how Venus flies up in the Coronation of Ariadne. Jacob's return to Canaan is a valuable masterpiece and typical picture of the same palette with which Jacopo Bassano and the "Bassani" painted those hundreds of country scenes. *Paolo Veronese*: The Rape of Europa, a most beautiful instance of the Venetian transposition of the mythology into splendid, gracefully sensuous realism, the presentiment of the strange carrying off, the hasty toilet for which the Putti bring flowers and garlands, form a splendid moment. On the ceiling is a Venice enthroned by Paolo, al fresco, the only political picture in this room, where the Venetian State elsewhere only looks for the greatest beauty that lies within reach of her artists at that time.

Sala del Collegio. *Tintoretto's* four large votive pictures of the Doges, who, mostly very old, kneel in their half Byzantine robes of office before the Madonna or Christ, and are presented by numerous Saints. Their severe ceremonial devotion would suit better for mosaics than for the often very emotional and animated Sante Conversazioni, among whom, here and elsewhere, allegorical personages move and act. For the rest, the long narrow shape is not favourable to the supernatural subjects; the visions must descend to the flat earth. *Paolo Veronese* shows much greater warmth in more grateful subjects (back wall): his Conqueror of Lepanto, Sebastian Veniero, approaches in lively enthusiasm, and is presented to the Christ floating downwards by his attendants, St. Mark, Venezia, Faith, Sta. Justina. All the eleven pictures, and six chiaroscuri of the ceiling are quite among Paolo's most beautiful and freshest paintings: here, among others, is again a Venice enthroned, with two other goddesses, which show how Paolo knew how to manage the views from below; he gave in a most masterly way to his lovely little plump heads the charms of grace and chiaroscuro to be found nowhere else.

Sala del Senato, or dei Pregadi. *c* Here *Tintoretto* and *Palma Giovane* continue their votive pictures; among others, a Pietà floating down on clouds, adored by two Doges. Palma's Allegory of the League of Cambray is the extreme of absurdity; the woman riding on the bull represents "allied Europe." Another specimen of orthodoxy, by *Tommaso Dolabella* [pupil of Aliense]: the Doge and Procurators adore the Host, which stands on an altar surrounded by priests and poor people.

Tintoretto's ceiling-picture shows how Michelangelo had misled him; in place of Paolo's *naiveté* and sense of perspective, we have a wild confusion of floating figures.

a Anti-chiesetta: good pictures by *Bonifazio* and *Tintoretto;* concerning Titian's S. Christopher, see p. 187 *g*).

b Sala del Consiglio de' Dieci: Large ceremonial pictures, like friezes, by *Leandro Bassano*, *Marco Vecellio*, and *Aliense*, in whose "Adoration of the Kings" the Procession, luggage and episodes take up two-thirds of the space. Many very beautiful details. In the ceiling the centre picture is wanting; round about the beautifully painted allegories which one might ascribe altogether to *Paolo*, to whom however only the old man with the charming young woman belongs; the rest is by the little known *Ponchino*, called *Bazzacco* or *Bozzato*. [Very little is by him; a good deal by *Paolo* himself; and for the rest the best is by *Giambattista Zelotti*, frequently confounded with P. Veronese.—Mr.]

c Sala della Bussola: The Surrenders of Brescia and Bergamo, with good episodes, by *Aliense*.

d In the Sala de' Capi, inferior allegorical paintings.

Still we find no Roman history, which elsewhere is so unavoidable in Italian public buildings. They felt a just and magnificent pride, that in the Ducal Palace of Venice they did not need it.

e Sala de' Maggior Consiglio: In historical wall-pictures, the subject (almost always ceremonies and battles) is overpowered in general by accessories. The throng of people and frays, described without any feeling for lines, and without true simplicity, soon weary the eye. The corruptor of art, *Federigo Zuccaro*, has also introduced himself here. *Tintoretto's* colossal Paradise, doubtless, was then considered as more beautiful than Michelangelo's Last Judgment, and is certainly far better than the painting of the Cupola of the Cathedral at Florence. Only the realism of these figures is quite incompatible with their assumed coexistence in a given space; everything is so crowded, that even the farthest depth repeats a tolerably near wall of faces. In order to give nothing but what is living, Tintoretto diminished his clouds to the utmost, and made his Saints float, hang, lean or lie on a mantle, or on nothing at all, in a way that makes the beholder feel giddy; the flying angels give really an agreeable impression of repose beside them. The composition is scattered in mere spots of colour and light; only in the centre it takes a better course. But the great number of excellent heads mostly seen, on the light background of their nimbus, always give to this work a high value. [Velazquez, when in Venice, regarded this work as the best painting, and purchased the sketch of it, now in Madrid.—Norton.] Of the three large ceiling-pictures, those of *Tintoretto* and *Palma Giovane* are far surpassed by that of *Paolo:* Venice crowned by Fame. First, the view from below, and the architectural perspective, are far more carefully treated; also Paolo has confined the allegorical and historical part to the upper group, where his cloud-life is brought quite harmoniously into connection with the architecture in lines and colour; on the lower balustrade one sees only beautiful women; farther below, riders keeping watch, and a populace, spectators of the heavenly ceremony; most wisely, two great pieces of sky are left free, a breathing space which Tintoretto never allows his beholder; and in fine Paolo has given himself up to the full enjoyment of his own cheerful sense of

beauty, the feeling of which inevitably affects the beholder.

a Sala della Scrutinio: Nothing of importance, except the Last Judgment, by the younger *Palma*, and this only on account of the colour.

Though obviously produced by different, gradually developed plans, this decoration yet forms an unique thing in art. Whether the spirit which breathes therein is altogether wholesome, and whether the art of that period ought not to have found another expression in the name of the marvellous island-town, is a question for individual feeling to decide.

THE MANNERISTS.

On the whole, and taking high ground, painting, with the exception of the Venetian school, had clearly degenerated from about the year 1530; it might even be asserted that after Raphael's death no work of art had been produced in which form and subject had quite clearly harmonised; even the later works of the greatest masters owe their effect to every other quality rather than this, as has already been several times indicated.

The scholars of the great masters now entered on this dangerous inheritance. Art came to them under perfectly fresh conditions; all local and corporate relations had ceased; every grandee, and every church authority, required for their buildings some monumental decoration of often immense extent, and in the grand style. Undertakings such as for which Raphael and Michelangelo would have required all their powers now fell into the hands of the first comer, and were often the objects of ambitious intrigues.

The more sagacious artists quickly marked the level of taste in their patrons. They observed that the nobles above all desired to be served quickly and cheaply, and aimed at rapidity and the prices adapted to it. They saw quite well that people admired in Michelangelo less the grandeur than the arbitrary fancy and quite distinct outward qualities, and imitated them, whether it suited the occasion or not. Their painting becomes a representation of effects without causes, of movements and muscular exertions without necessity. At last they turned their minds to what most people have always especially valued in painting, the quantity, the brilliancy, and the naturalness of it. They provided the quantity by stuffing the picture full of figures, even when quite useless or distracting: the brilliancy by a colouring which we must not judge of by the present condition of most of the pictures in question, since formerly one pleasing colour with clear or changing lights was found placed side by side with another. The naturalness, lastly, was partly attained by an entirely prosaic conception and realistic realisation of the incident, partly by an entirely naturalistic treatment of single parts, which then stand out considerably from the bombast of the rest. The greatest pity is that many of the artists, as soon as they only wished or were allowed it, possessed the true naturalism, and even a harmonious system of colouring, as their portraits often show.

For a time the fashion required only counterparts to the Last Judgment, and then were produced those crowds of nude or scantily clothed figures, which rush in and out among each other in all possible and impossible positions over a space which would not hold a third part of them. The Murder of the Innocents, by *Daniele da Volterra* b

(Uffizii, at Florence), is especially to be mentioned as moderate, possible in its arrangement, and in part noble. In *Bronzino's* "Christ in Limbo," one must at least regret its lounging character and the superfluity of carefully studied nude forms; but other specimens of the kind are quite intolerable, especially when they introduce reminiscences from the Last Judgment itself.* Of this kind are the Fall of the Damned, the Execution of the Forty Martyrs,† the Martyrdom of S. Laurence (as the large fresco by *Bronzino* in the left *a* aisle of S. Lorenzo at Florence), the representation of the Brazen Serpent, &c. The sculptor, *Bandinelli*, also entered into this competition, and had pictures of Paradise painted after his sketches (Pal. *b* Pitti).

In consequence a strong impulse was given to coarse and bold improvisations of historical subjects, both sacred and profane. People painted everything that was asked for, and mixed up history with allegory and mythology without any measure. *Vasari* (1512–1574), though possessed of great talent, was always pre-occupied with meeting the taste of his patrons; in his execution as delicate and correct as anyone can be in such hasty and unconsidered production, he did at least not yet intentionally violate the simplest laws of art *c* (frescos in the Sala Regia of the Vatican; Festival of Ahasuerus in *d* the Academy at Arezzo; Last Sup*e* per at S. Croce at Florence, Cap. del Sagramento; other pictures in the same church, of which most of its present altar-pieces were produced under his supervision; several in S. Maria Novella; num*f* berless paintings, very deficient in ideas; in the great hall of the Palazzo Vecchio). *g*

His contemporary, *Francesco Salviati* (1510–1563), has, with all his dreary mannerism (frescos of the Sala d'Udienza in the P. Vec*h* chio), a certain sense of beauty which keeps him from the lowest depths. Among the greatest sinners are the brothers *Zuccaro*, *Taddeo* (1529–1569), and *Federigo* (died 1609), since they unite the greatest systematic arrogance with a carelessness of form which, with their education, is really dishonest. In their representations of contemporary history they are endurable, and sometimes surprise us by traits of great talent (front rooms in P. Farnese at Rome; Sala Regia of *i* the Vaticans; the Castle of Capra*j* rola with the family history of the *k* Farnese); but in their allegories, unfathomable, because worked out on a literary plan, they become comically pitiful. (Casa Bartholdy *l* at Rome, and Cupola of the Cathe*m* dral at Florence). Another great *entrepreneur*, chiefly in Rome and Naples, in the later part of the sixteenth century, was the *Cavaliere d'Arpino* (properly *Giuseppe Cesari*, born about 1586, died 1640); he is not baroque, but infected with a soulless common-place beauty or elegance, which but rarely gives place to a nobler warmth, as in Capella Olgiati in S. Prassede at Rome, *n* and the pendentives of the Chapel of *o* Paul V. in S. Maria Maggiore. The companions of these much-admired masters have, especially in Rome, left behind them an incredible number of frescos. The elder painters, *Tempesta* and *Roncalli dalle Pomarance*, for instance, have left us the many horrible pictures

* The date, 1523, on the picture of the same subject in the P. Colonna at Rome, also ascribed to Bronzino, must in any case be false, if it be there. It is founded on the Last Judgment.—More probably by *Marco Venusti*. (?)

† A subject, for which that lost drawing by *Perin del Vaga* must have excited an enthusiastic competition. In the chapel del Sagramento in S. Filippo Neri, at Florence, is a picture of the kind by *Stradanus*.

a of martyrdoms in S. Stefano Rotondo, remarkable as showing what art was burdened with in the way of tendency subjects, after she had lowered herself. *Circignani-Pomarancio*, *Paris Nogari*, *Baglioni*, *Baldassare Croce* (the two large *b* side pictures in S. Susanna), have left in almost every church which is old enough something which one sees only to forget it again as soon as possible. For what has not been felt inwardly cannot produce feeling in others, and only impresses the memory externally and laboriously. Sometimes the more decorative part, for instance, the filling up and supporting figures, makes up in some degree for the sense.

In Naples, *Simone Papa* the younger is one of the best mannerists of this time. (Frescos in *c* the choir of S. Maria la Nuova.) Besides these, the always vigorous, though often dreary improvisator, *Belisario Corenzio* (everywhere), the elder *Santafede* (ceiling-picture in *d* S. Maria la Nuova, other ceiling-pictures by him, and the whole *e* school especially, in the Cathedral), the younger Santafede (Resurrection in the Chapel of the Monte di *f* Pietà, opposite the Assumption of *Ippolito Borghese*, both important *g* pictures); *Imparato* (in the Cathedral and S. M. la Nuova), all together give the impression of a school certainly degenerate, but not much infected with the imitation of Michelangelo; in composition they are deficient in measure and in a higher spirit, but also there is no false bravura, and the exaggeration is not so unworthy as in Rome and elsewhere. Arpino, who properly belongs also to this class, fell into it only too easily. The only Michelangelist, *Marco da Siena*, came from another school. *h* His pictures in the Museum are mostly excessively repulsive; he shows his more pleasing qualities especially a brilliant colouring, in the "Unbelieving Thomas" (Cathedral, second chapel, left) and *i* in the Baptism of Christ (S. Domenico Maggiore, fourth chapel, *j* right). [The Unbelieving Thomas is signed, "*Marcus de Pino Senensis faciebat 1573.*" The master seems to have formed himself after Polidoro, and has also resemblances to Sicciolante da Sermoneta, but harsher. It is a good picture, but there is too much brown in the colouring for it to be called brilliant.—Mr.]

Before we cross the Apennines, we must in justice consider the good and even very excellent productions also of those which have been hitherto named, and some of their contemporaries. These begin where the false pompous style ceases.

In this direction there was always an enlivening stream of light continually issuing from the Florentine school, and especially from the great portrait-painters,* *Bronzino* and *Pontormo*. Some portraits by *Vasari* (his own house in Arez- *k*
zo; in the Uffizii and Academy at *l*
Florence) and by the two *Zuccari* (P. Pitti and a room in Casa Bar- *m*
tholdy † at Rome, where all the members of the family are painted in lunettes al fresco) are almost wholly naïve in their conception and true in execution. Federigo sometimes succeeds in ideal subjects in fanciful beautiful compositions (the

* In this connection we must mention the valuable collection of miniature portraits in oil, which are found in Florence, partly in the Uffizii (rooms to right of the Tribune), partly in the Pitti (passage to the back rooms of the gallery, always several framed together. They give a rich survey of this whole branch of art from 1550 to 1650. The Germans and Venetians of the sixteenth century, the Flemings and Florentines of the seventeenth, are clearly to be distinguished from the manner most represented of *Bronzino* and *Scipio Gaetano*. A smal collection also in the P. Guadagni.

† Now Casa Montanti

Dead Christ, mourned over by torch-
a bearing angels, in the P. Borghese in Rome) naturally only in a very limited degree. *Santi di Tito* remained even as history-painter in this time, almost without affectation, quite a simple human being. (Some altar-pieces signed in S.
b Croce at Florence; the row of angels over the principal door in
c the Cathedral; the first altar in S.
d Marco on the right; part of the lunettes of the large court of the
e cloister at S. M. Novella. We shall have to join on to those names again at the restoration of the Florentine school, which begins after the unfortunate period 1550—1580. Among the Romans *Pasquale Cati* of Jesi (a large fresco in
f S. Lorenzo in Panisperna at Rome) is in some degree a naïve Michelangelist. [This artist, whose fresco
g here mentioned is laboured in drawing and hard in colour, is not nearly equal in merit and character to the two following painters.—Mr.] *Sicciolante da Sermoneta* (Birth of
h Christ, in S. M. della Pace at Rome; Baptism of Clovis in S. Luigi, fourth chapel on the right), also really true and moderate. Then also *Scipione Gaetano*, sprung from the Neapolitan set mentioned above, worked at Rome; he, in spite of his narrowness, was so earnest that he produced a number of excellent naïve though some-
i what hard portraits (Vatican Li-
j brary, Pal. Colonna, &c.). In ideal
k subjects (Holy Family, Pal. Borghese, Marriage of S. Catherine,
l Pal. Doria, Assumption of the Virgin, left transept of S. Silvestro di
m Monte Cavallo) he shows both the merits and deficiencies of his national school, and pleases by his juicy colouring.

One whole school, that of Siena, especially remained true and living; a noble naturalism, founded on Andrea del Sarto and Sodoma, enlivens the better works of *Francesco Vanni* (1565—1609) (in S. Domenico
n at Siena all in the S. Catherine's Chapel which does not belong to Sodoma; in S. M. di Carignano at
o Genoa, altar on the right, near the choir, the last Communion of S. M. Magdalene, &c.) of *Arcangelo* and *Ventura Salimbeni* (frescos in the choir of the Cathedral of Siena
p with the stories of St. Catherine and a sainted bishop; in the crypt of S. Catherine, the second picture
q on the right), and of *Rutilio Manetti* and others.

Many of the above-named painters of various schools were more or less influenced by a remarkable master, *Federigo Baroccio* (1528–1612), who chiefly lived apart in his home of Urbino. His historical importance was, that he zealously supported the style of conception of Correggio almost alone, when his own school of Parma had given it up, until the rise of the Bolognese; certainly his gifts were by no means quite sufficient for it, and along with real genuine naturalism and a true enthusiasm for sensuous beauty one must put up with many affected expressions and gestures, glassy colouring, and a hectic red in the light parts of the flesh tints. The most beautiful picture that I know of his, is the Christ Crucified with angels, S. Sebastian, John and Mary, in the Cathedral of Genoa
r (chapel right of the choir); the most careful and largest is the "Madonna as intercessor for children and the poor," in the Uffizii, No.
s 169, in parts excellent in the genre style: the Noli me tangere in the Corsini Gallery at Rome, and a
t small one in the Uffizii, No. 212,
u has also a true *naïveté;* whereas most pictures in the Vatican Gal-
v lery and the others in the Uffizii are
w among the affected ones; in the portrait of the Duke Francesco Maria II. of Urbino, Baroccio could exactly render the small kind of prettiness and the warlike adornment (Uffizii,

a No. 1119). A Large Descent from the Cross full of movement in *b* the Cathedral of Perugia (on the right). The new Florentine school, of which we shall speak later, was essentially influenced by Baroccio.

In Genoa mannerism was in full swing among the pupils of Perin del Vaga. *Giov. Battista Castello, Calvi*, the younger *Semini*, also the somewhat better *Lazzaro Tavarone* fell, through perpetual painting of *façades*, into an utter want of feeling; they form a specially unpleasant branch of the Roman school. Contrasted with them was the solitary *Luca Cambiaso* (1527–1580 or 1585), who by his own power, without knowing Moretto and Paolo Veronese, attained a similar result: a cheerful noble naturalism, which was a worthy form for the expression of the higher life of the soul. His colouring is mostly harmonious and clear, his chiaroscuro always telling, because light and shadow are divided in broad masses; only at a later time when his *naïveté* failed, it became duller. His Madonna is a genuine amiable Genoese woman with nothing ideal in form, the child always naïve and beautiful in action, the saints full of devout expression: altar-pieces of this kind are as a rule family scenes, cheerful without petulance. (Cathedral of *c* Genoa, altar of the right transept: Madonna with Saints, chapel left of the choir, six pictures; third altar on the right, St. Gothardus with Apostles and Donators. Pal. Ad- *d* orno: Madonna sitting in the open *e* air with two Saints. Uffizii: Madonna—as a young mother bending down over the Child.) But Cambiaso put forth his whole strength in the *f* large Deposition, (S. M. di Carignano, altar left, under the farthest back side cupola on the left.) Calmly, and without any wild pathos, without any crowding, the event is developed in noble energetic forms of deep inward expression—a fresh oasis in this epoch of bravura and sentimentalism. In scenes of action the master fails because of his deficiency in the sense of perspective; also these are mostly of his later time. Three pictures in the choir *g* of S. Giorgio. (Transfiguration and Resurrection in S. Bartolom- *h* meo degli Armeni.) His mythological and other decorative paintings in the halls of Genoese palaces *i* and in S. Matteo (the Putti on the *j* ceilings) stand at least considerably higher than the works of his contemporaries; two mythological pictures in Palazzo Borghese at Rome. *k* Of the beautifully formed group of Charitàs (Berlin Museum), there is a copy by the hand of *Capuccino* in the Palazzo Brignole at Genoa. *l* Any one who wishes to learn the noble character of the man, should seek in the Palazzo Spinola (Strada *m* Nuova) for the double portrait, in which he stands before the easel painting the portrait of his father.

Among the remaining Northern Italians, we have before mentioned (p. 196 *b*) those members of the painter family *Campi* of Cremona *n* who lived at this time, also *Calisto Piazza* of Lodi (p. 193 *n*). Among the Milanese themselves, *Enea Salmeggia*, called *Talpino*, born in Bergamo, and formed in Rome by the most loving study of Raphael, always careful, never mannered, sometimes beautiful and tender, but mostly timid and powerless (Pic- *o* tures in the Brera);—the three elder *Procaccini* on the other hand, *Ercole* born 1520, *Camillo* born 1546, *Giulio Cesare* born 1548, ex- *p* tremely resolute, brilliant in detail, in the whole much overladen; they form the transition to the Milanese school of the seventeenth century, which attains its special perfection in *Ercole Procaccini* the younger, *Nuvolone*, and the two *Crespi*.

In Ferrara the elder school passes into mannerism with *Bastianino* (1532–85), a weak imitator of

Michelangelo; Certosa, transept on the right, the Raising of the Cross; —Ateneo: Madonna with Saints, Annunciation. Of Dosso's pupils, we must mention here *Bastarolo* (died 1589); pictures in the Gesù, first altar on the right: Annunciation, first altar on the left; the Christ Crucified. Besides him, the insipid *Nicolo Roselli;* altar-pieces in the Certosa. *Scarsellino* was the most gifted, sometimes pleasingly fanciful mannerist of Ferrara, by whom there are a great number of pictures in S. Benedetto, and in S. Paolo the frescos of almost all the ceilings: in the semi-dome of the choir a large interesting Ascension of Elijah in a landscape. In the Uffizii, an aristocratically treated Childbed, probably of Elizabeth, in the manner of Fr. Franck and M. de Vos. Many things in the Gallery of Modena.

In Bologna there is an important development of the practice of art, which in quantity is considerably increased by Bagnacavallo and Innocenzo da Imola. There is not indeed much to be found of this time that has real life; still most of these masters possess a neat exactness, which is a valuable inheritance for any school, because it proves a certain respect in art for itself. It may suffice to name some of the better pictures. *Lorenzo Sabbatini* (died 1577) in the fourth church of S. Stefano (called S. Pietro and Paolo), left near the choir: a Madonna with Saints. *Bartolommeo Passerotti* (died 1592): in S. Giacomo Maggiore, fifth altar on the right, Madonna enthroned with five Saints and Donators. *Prospero Fontana* (1512–1597: in S. Salvatore the picture of the third chapel on the right; in the Pinacoteca a good Deposition; in S. Giacomo Maggiore, sixth altar on the right, the Beneficence of S. Alexius. His daughter *Lavinia* has a picture in the Sacristy of Sta. Lucia. *Dionigi Calvaert*, from Antwerp (died 1619): ai Servi, fourth altar on the right, large picture of Paradise. *Bartolommeo Cesi* (1556–1628): pictures at the back of the choir of S. Domenico, and in S. Giacomo Maggiore, first altar on the left in the passage round the choir. The above-named, as well as *Sammachini*, *Naldini*, and others, have pictures in the Pinacoteca. For *Laureti* compare p. 182 *e*.—*Pellegrino Tibaldi*, mentioned before as an architect, surpasses them all (1527–1591): he was recognised by the Caracci as the true representative of the transition from the great masters to their own epoch. He is one of the few who remained faithful to the diligent study of nature, and would not produce his forms at second hand; his frescos in the lower hall of the University contain among other things those four nude assistant figures sitting on garlanded balustrades, the excellence of which stands out wonderfully in contrast with the mythological principal subjects; but the large fresco in S. Giacomo Maggiore (chapel on the right transept) is also almost grand in its realization of an important symbolical idea ("Many are called, but few are chosen"): among the frescos in the chapel of S. Remigius in S. Luigi de' Francesi at Rome (fourth chapel on the right), the large wall painting on the right with the Baptism of Clovis (besides the three smaller already mannered ceiling pictures), which has an excellent effect through the good style of the figures, the beauty of the architecture, and the golden tone of the colouring. The wall paintings, with the army of Clovis on the march and the taking the oath, are by *Sermoneta* and *Giacomo del Conte*.

For Ravenna we must mention *Luca Longhi*, who sometimes still recalls the best period in the man-

ner of the Bolognese imitators of Raphael (p. 163), but often falls into sentimentalism and feebleness.

(Refectory of the Camaldolenses in Ravenna: large Marriage of a Cana.)

CHAPTER VII.—THE SEVENTEENTH CENTURY.

THE MODERN SCHOOLS.

ECLECTICISM AND NATURALISM.

After the year 1580 mannerism begins to yield to a new definite style, which even as an historical phenomenon is of great interest. The spirit of the counter-Reformation which then produced the spacious, splendid type of church in the "Baroque" style, required at the same time from painting a treatment of sacred subjects as exciting and impressive as possible—the highest expression of celestial glory and pious longing after it, combined with popular comprehensibility and attractive grace of form. In considering sculpture, which fifty years later followed the course of painting, we called attention in passing to the principal methods of this modern art: the naturalism in form as well as in the whole conception of what had happened (reality) and the display of emotion at any cost. In future we shall have to test painting from the Caracci to Mengs and Batoni by its intellectual value, and as a whole, even though under many forms. When art extends so greatly as here, to give the special characteristics of each painter would take a capacious book; we must content ourselves with an introductory survey and with naming the more important among thousands. Our object must be not an introduction to special knowledge, but the statement of suggestive points of view applicable to this period. In the fragmentary remarks following on the survey, at least every important work will be mentioned in some connection; certainly often in a limiting sense in a disadvantageous comparison with the works of the golden time. That this is not done to awaken contempt, or to lead people away from considering such works, will be perceived in reading through the whole. Completeness, either in the system or in the substance, cannot here be expected.

The beginners of the new tendency are partly Eclectics, partly Naturalists in the special sense. The abandonment of untrue forms and conventional expressions apparently required this double exertion; a return to the principles of the great masters of the golden time and an entire honesty in representing outward appearances. Eclecticism contains a contradiction in itself, if it is conceived as though the special qualities of Michelangelo, Raphael, Titian, Correggio, were to be united in one work: even the copying and imitating of the special qualities of single great masters had produced the mannerisms which people wished to avoid. But, conceived in the sense of an extended and various study, it was highly necessary.

In the new school of Bologna the adoption of the principles of their great predecessors is almost always harmonious and intelligent. Some of their pictures are painted in the manner of Paul Veronese, some of

Titian, and it is permanently influenced by Correggio as well as many secondary schools; but this relation only exceptionally becomes complete reminiscence, and never sinks into soulless appropriation.

The founders were *Ludovico Caracci* (1555–1619) and his nephews, *Annibale* (1560–1609) and *Agostino* (1558–1601), the last more influential by his engravings than by his paintings. It was principally Annibale, through whom the new style gained its preeminence in Italy.

The most conscientious of their pupils was *Domenichino* (properly Domenico Zampieri, 1581–1641); the most gifted was *Guido Reni*, (1574–1642); also *Francesco Albani* (1568–1680); the audacious *Giovanni Lanfranco* (1581–1675); *Giacomo Cavedone* (1577–1660); *Alessandro Tiarini* (1577–1658); the landscape painter, *Giovanni Francesco Grimaldi*, and others.

Pupils of Albani: *Giovanni Battista Mola*; *Pier. Francesco Mola*; *Carlo Cignani*; *Andrea Sacchi*, who after the middle of the seventeenth century founded the latest Roman school, and among others had *Carlo Maratta* (1625–1713) for his pupil.

Pupils of Guido Reni: *Simone Cantarini*, called Simone da Pesaro: *Giovanni Andrea Sirani* and his daughter *Elizabetta Sirani*; *Gessi*; *Canuti*; *Cagnacci*, and others.

Guercino (*Giovanni Francesco Barbieri*, born 1590, at Cento, where there are still important paintings by him, died 1666) was only a short time in the school of the Caracci; later he combined their principles with those of the Naturalists. Among his pupils are several of the name of *Gennari*, the most remarkable of them was *Benedetto* (Gallery of Modena). *a*

In another scholar of the Caracci, *Lionello Spada* (1576–1621), the naturalistic manner in a narrower sense predominates (Galleries of Modena and Parma); which is the case also with *Bartolommeo Schedone*, or *Schidone*, of Modena (died young, 1615), who had originally formed himself especially after Correggio (Gallery at Parma). *b* *c*

Sassoferrato, (properly *Giov. Battista Salvi*, 1605–1685), indirectly a scholar of the Caracci, presumably through Domenichino, is an Eclectic in a different sense from all the rest. With *Cignani* and *Pasinelli* the Bolognese school falls to the general level which the whole of painting retains towards 1700. *d*

No other school in Italy remained quite unimpressed by the Bolognese influence, however much, as for instance in Florence, they struggled against it.

Among the Eclectic schools the Milanese must first be reckoned. Of the family of the *Procaccini* we have *Ercole* the younger; *Giovanni Battista Crespi*, called *Cerano*; his son, *Daniele Crespi* (important works in the Certosa at Pavia) *Pamfilo Nurolone* from Cremona, and others. *e*

Carlo Bonone painted at Ferrara (1569–1632), entirely on the inspiration of the Caracci. We shall get to know him as one of the most refined minds of that time. *f*

Then the Florentine school, which had preserved a higher tone from her own better time (*Santi di Tito*, p. 211 *a*), fell back intentionally on to forerunners like A. del Sarto, and afterwards received a new impulse from Baroccio. Its tendency is essentially different from that of other contemporary schools: in composition it is without principles and often crowded, in the colours juicy and glowing and somewhat spotty, though the best often reach a very remarkable harmony; its chief aim is often sensuous beauty; on the other hand, there is an almost complete absence of feeling. As for this reason we shall only exceptionally have occasion to men-

tion such pictures, we may here quote the most important church pictures of each painter; of the rest the most valuable will be easily found in the Florentine Galleries.

Alessandro Allori (1535–1607), nephew of Bronzino, still half a
a mannerist. (In S. Spirito, quite at the back, the Adulteress; in the sacristy, a Saint healing the
b Sick; choir of the Annunziata, first niche on the left, Birth of the
c Virgin, 1602; S. Niccolò, on right of entrance, Sacrifice of Abraham.) Also *Bernardino Poccetti* (1542–1612), named in the volume on Sculpture as a decorator. He was, with Santi di Tito, a chief undertaker of the lunette frescos in the Florentine Convent Courts, mostly of legendary subjects. (Cloister of S.
d Marco, first court to the right,
e in the Camaldolensi agli Angeli; first court to the left of the An-
f nunziata, partly by him; Chiostro
g Grande, the farthest back to the left, in S. M. Novella, partly by him; larger wall-frescos in the
h court of the Confraternità of S. Pietro Martire). In these tasks the painters about to be mentioned often took part, and thereby helped to form themselves. Compared with the paintings of the Bolognese Chiostri (for instance, S.
i Francesco or ai Servi in Bologna), which were so far better composed, so much more easy and masterly in drawing, they yet maintain a certain advantage through the cheerfulness and absence of emotion, as well as through the greater richness of individualisation. (The three beautiful lunettes by Dome-
j nichino in the outer hall of S. Onofrio at Rome must be excepted from this remark as most excellent.) Besides this, a whole hall in the former Pa-
k lazzo Capponi, painted by *Poccetti;* in
l S. Felicità, first altar to the left, the Assumption. *Jacopo Ligozzi:* chief part in the lunettes in the Chiostro of Ognissanti. S. Croce
m Cap. Salviati, left of the left tran-
n sept: Martyrdom of S. Laurence. S. M. Novella, sixth altar on the
o right, Resuscitation of a Child. *Jacopo (Chimenti) da Empoli* (1554–1640), never of any significance in narrative, as the paintings in the front hall of the P. Buonarroti prove, is in individualising the
p noblest and most worthy of this school. Large picture in the right transept of S. Domenico at Pistoja: S. Carlo Borromeo as a worker of
q miracles, surrounded by members of the Rospigliosi family. Several things in the choir of the Cathe-
r dral of Pisa. S. Lucia de' Ma-
s gnoli in Florence, second altar on the left, Madonna with Saints; Annunziata, choir, third niche on
t the right. *Ludovico Cardi*, called *Cigoli* (1559–1613), the best colourist and designer of the school, whose works have for the most part passed into the Florentine galleries. In Sta. Croce, the sixth
u altar on the right is by him, the Entry of Christ into Jerusalem; and the Trinity at the entrance into the left transept. His pupil, *Antonio Biliverti*, among others, produced the great Marriage of S. Catherine, together with its side pictures in the choir of the An-
v nunziata, second niche on the right. Other pupils, like *Domenico Cresti*, called *Passignano*, *Gregorio Pagani*, &c., are better represented in the galleries. *Francesco Curradi* (1570–1661): his principal work in the choir of S. Frediano, at the back,
w Madonna with many Angels and kneeling Saints; besides this, in
x S. Giovannino, Francis Xavier's Preaching in India. *Christofano Allori* (1577–1621) has nothing in the churches at all equal to his famous Judith in the Pal. Pitti.
y *Matteo Rosselli* (1578–1650) painted the frescos of the first chapel on the right in the Annunziata, and a
z part of the lunettes in the Chiostro;

a in SS. Michele e Gaetano, third chapel on the right, and the left side picture in the second chapel on the left; his pleasant works in *b* the Pal. Pitti, &c. One of the pupils of Matteo, *Francesco Furini*, introduces a new interest into the school by his refined tender modelling of the nude. *Giovanni* (*Manozzi*) *da San Giovanni* (1590–1636) becomes, however, clearly under Bolognese influence, together with his contemporary, *Guercino*, the most determined, decided, charming improvisatore of the whole school, who, by his rich palette and luxuriant fancy, quite forces us to forget the want of higher qualities. We shall have to speak again of his frescos, very striking within these limits. (Allegories in *c* the large lower hall of the Pal. Pitti; Temptation of Christ in the *d* Refectory of the Badia at Fiesole; half-destroyed allegory on the front *e* of a house opposite the Porta Ro- *f* mana; story of S. Andrew in S. Croce, second chapel on the right of the choir; in Ognissanti, the *g* paintings of the Cupola and part of the lunettes of the Cloister; in the passage of the left court of S. *h* Maria Nuova, the small figure in fresco of a Caritas; at Rome, the semi- *i* dome of S. S. Quattro Coronati.) Lastly, *Carlo Dolci* (1616–1686), also of this school, who again introduces the emotion neglected by the others in several hundred representations of ecstacy, of which we shall speak further. He and all those above mentioned are fully *j* represented in the Corsini Gallery at Florence.

The Sienese school at this time has *Rutilio Manetti* (1572–1639), whose beautiful Repose on the Flight, over the high altar of S. *k* Pietro in Castelvecchio at Siena, excels everything else. Most resembling Guercino.

Pietro (*Berettini*) *da Cortona* (1596–1669), was an immediate pupil of Cigoli; he introduced a shallow eclecticism and the general profanation of painting for purposes of hasty and pleasing decoration.

The modern naturalism, in a restricted sense, begins in the harshest way with *Michelangelo Amerighi da Caravaggio* (1562–1609), who exercised a great influence on Rome and Naples. It is his delight to prove to the beholder that all the sacred events of old time happened just as prosaically as in the streets of the southern towns towards the end of the sixteenth century; he cares for nothing but passion, and has a great talent for expressing this in a truly volcanic manner. And this passion expressed only in vulgar energetic characters, sometimes most striking, forms the fundamental tone of his own school (*Valentin*, *Simon Vouet*, also their follower, *Carlo Saraceni* of Venice), and also of the

School of Naples. Here the Valencian, *Giuseppe Ribera*, called *lo Spagnoletto* (born 1593, disappeared 1656), is the follower, intellectually, of Caravaggio in the fullest sense of the word, although in his colouring, as is the case with his master in a still higher degree, his earlier study of Correggio and the Venetians is distinctly felt. With him worked, as well as the painter called *Corenzio*, *Giovanni Battista Caracciolo*, who attached himself more to the style of the Caracci; his great pupil, *Massimo Stanzioni* (1585–1656), also adopted as much from Ribera as was consistent with his own tendency. (His most remarkable pupil: *Domenico Finoglia*.)

Indirectly followers of Caravaggio among the Neapolitans: *Mattia Preti*, called *il Cavalier Calabrese* (1613–1699), *Andrea Vaccaro*, and others.

Pupils of Spagnoletto: the battle painter, *Aniello Falcone* and *Salva-*

tore Rosa, who worked in all styles (1615-1673), and his pupil, the landscape-painter, *Bartolommeo Torregiani*, the historical painter, *Micco Spadaro*, and others. The distinguished Sicilian painter, *Pietro Novelli*, called *Morrealese*, also is a follower of Spagnoletto. (Lady and Page, Palazzo Colonna at Rome.) The expeditious painter, *Luca Giordano*, great in his own way, was a pupil of Spagnoletto, but still more of Pietro da Cortona (1632-1705.) With him Neapolitan painting fell to a common level, which ended in simple decorative painting with *Giacomo del Po*, *Solimena* (died 1747), *Conca* (died 1764), *Francesco di Mura*, *Bonito*, and others.

In Rome, where all tendencies crossed each other, certain more special styles (1600-1650) gained strength particularly. Besides landscape (of which further), genre painting and battle pieces are well represented by a pupil of Arpino (and later of the Netherlander *Piter van Laar*, surnamed *Bamboccio*, who was especially esteemed in Rome in this line), namely, *Michelangelo Cerquozzi* (1602-1660), whose best works are found in foreign countries. The Jesuit, *Jacques Courtois*, surnamed *Bourguignon* (1621-1671), was his pupil. *Mario de' Fiori* was known as a flower-painter (died 1673); *Giov. Paolo Pannini* (died 1764) as an architectural painter.

After the second half of the seventeenth century, Rome is the principal seat of the expeditious style of simple decorative painting derived from Pietro da Cortona, against whom *Sacchi* and *Maratta* (p. 215) make only a weak reaction. Here laboured, among others, *Gianfranc. Romanelli* (died 1662), *Ciro Ferri* (died 1689), *Filippo Lauri* (died 1694), and the Florentine, *Benedetto Luti*, also (died 1724) the Pater *Pozzo*, and several others.

In Genoa the style varies with the different influences. *Giovanni Battista Paggi* (1554-1627) recalls the contemporary Florentines (S. Pietro in Banchi): first altar on the left, Adoration of the Shepherds; Cathedral, second chapel on the left, Annunciation. *Domenico Fiasella*, surnamed Sarzana (died 1669), is more like Guercino. *Bernardo Strozzi*, surnamed *il Capuccino Genovese* (1581-1644) [is among the followers of Caravaggio one of the most remarkable, especially in portraits.—Mr.] *Benedetto Castiglione* (1616-1670), an audacious Cortonist [who at times tried to imitate Van Dyck, but was especially successful as an animal painter. There are excellent things by him in Genoa; for instance, in the possession of the Marchese Giorgio Doria is the life-size figure of a Shepherd and Shepherdess; the latter is asking, with a mischievous expression, whether the declaration of love is meant for her.—Mr.] *Valerio Castello* also, but warmer in colour: *Deferrari* appears to have studied after Van Dyck. Only *Pellegro Piola*, who died young (1607-1630), has shown a specially beautiful naturalism. (Pictures in the Pal. Brignole: Frieze of Putti in Pal. Adorno.)

The Netherlanders, Germans, Spaniards, and French,* by whom Italy possesses many works, some of them of great merit, will, in the following pages, be mentioned with Italians in their proper places.

* *Rubens* (1577-1640); *Van Dyck* (1599-1641); *Rembrandt* (1608-1669); *Honthorst* (1592-1662); *Elzheimer* (1574-1620); of the *Brueghel* family, especially *Jan*, the so-called *Sammet Brueghel* (1568-1625); *Paul Bril* (1554). A great number of Flemish genre painters, only to be seen in the Uffizii:—*Velasquez* (1599-1660); *Murillo* (1618-1682); *Nicolas Poussin* (1594-1665); *Valentin* (1600-1632). Others will be named as occasion arises.

DESIGN, DRAWING, AND TYPES OF FORM.

In the school of painting during 200 years (1580 till about 1780) there are naturally very great differences of tendency, not to speak of the immensely various gifts of individuals. Before speaking of the common qualities which characterise the whole great period, we must first indicate the differences in drawing, conception of form and colouring.

The Bolognese school began as a reaction of thorough reality as opposed to mannerism, as individual acquisition opposed to exclusive borrowing from others. Their studies in drawing were very valuable: in *Annibale Caracci* we find, besides this, a many-sided interest for all that is characteristic, as he there has painted a number of genre figures in life-size. (Pal. Colonna at Rome, the Lentil-eater; in the Uffizii, the Man with the Monkey, a long series of genre figures in copper-plates, &c.) Nevertheless the school is generally satisfied with a certain general style of physical forms and draperies, and indeed the average which is thus attained is neither altogether one of great beauty nor loftiness; it is taken from Correggio, but without his inimitable sense of life, and also from the heavy luxuriant Paolo Veronese, but without his all-harmonising colour. The clearest evidence of this lies in the frescos of the Gallery in the Farnese Palace at Rome, by *Annibale* and his pupils. How many of these Junos, Aphrodites, Dianas, &c., would one wish to see alive? Even the most excellent nude figures show no higher cultivation. Rich as is the school in fresh motives of movement, still in detail it fails in giving the beauty of living form. *Albani's* mythological frescos in a room of the Pal. Verospi (now Torlonia, near the Pal. Chigi) at Rome, the most striking reminiscence of the Farnese Gallery, have much that is graceful in detail, but the same feeling of commonplace.

How various is *Guido Reni*, not only in different periods of his life, but sometimes in one and the same work. Of all modern painters he sometimes the most approaches lofty and free beauty, and his Aurora (Casino of the Pal. Rospigliosi) is certainly, taking all in all, the most perfect painting of the last 200 years; only the Hours are in their form most unequal in merit, and, including the Apollo, not to be compared with the marvellous and unique figure of the Goddess of Dawn. The famous S. Michael in the Concezione at Rome (first chapel on the right) is in character and position immensely below Raphael's picture in the Louvre. In female heads Guido often formed himself on antiques, especially the Niobides, but in female figures not seldom gives way to a sensual luxuriousness. (Look at the hands of his Cleopatra, in the Pitti Palace; on the female characters in the picture of Eliezar, also there). *Domenichino* also, with his great sense of beauty, cannot throw off the commonness of the Bolognese forms. He is most free from it in the two splendid wall-frescos of the Chapel of S. Cecilia (second on the right), in S. Luigi de' Francesi, at Rome; also in several of the fresco histories at Grottaferrata (Chapel of S. Nilus). In his angels he follows Correggio very obviously, as is seen, for instance, in the large picture in the Brera, at Milan (Madonna with Saints). With *Guercino* we must distinguish certain exquisite figures of the most noble form (which was quite at his command) from the productions of the energetic naturalist; so the picture of Hagar

a (Brera at Milan), the Marriage of *b* S. Catherine (Gallery of Modena), *c* also the Cleopatra (Pal. Brignole, at Genoa), as also the holy nun *d* with the chorister boys (Gallery of Turin). *Sassoferrato*, always careful, in these relations appears also inspired by Raphael, though not dependent on him.

With *Caravaggio* and the Neapolitans drawing and modelling are altogether considerably inferior, as they think they may rely on quite other means for effect. Common-place as their forms are besides, one cannot the more depend that in special cases they are really taken from life; in their vulgarity they are only too often vague as well. In this school there are, on the whole, but few conscientious pictures. From *Luca Giordano* downwards the drawing of the Neapolitan school falls into the most careless extemporization. Luca maintains himself by an inborn grace at a certain height.

In *Pietro da Cortona* it is easy to see a pervading indifference to the true representation of forms; as also the expression of his heads is empty to a degree. We feel at once that the moral basis which the Caracci (to their lasting honour) had given back to art, was again deeply shaken. When an artist of such talent so openly abandoned the best in art, nothing but a further degeneracy was to be expected. The last great draughtsman, *Carlo Maratta*, was too confined in his imitation of Guido Reni, too powerless by his want of individual warmth to save himself in the long run from destruction. *e* (Single figures of Apostles in the upper rooms of the Pal. Barberini, at Rome; Assumption, with the *f* four teachers of the Church, in S. M. del Popolo, second chapel on the right.) Immediately after him follow several painters, who, in the rendering of form, were nearly as conscientious as he; one learns to know them, for instance, in the Pal. Corsini, at Rome, the *Muratori*, *Ghezzi*, *Zoboli*, *Luti*; *g* also the most agreeable of the Cortonists, *Donato Creti*. Whole churches, like S. Gregorio, SS. Apostoli, are *h* again filled with tolerable conscientious altar-pieces of *Luti*, *Costanzi*, *Gauli*, and others (by Gauli is the ceiling fresco in the Gesù, that in S. Gregorio by Costanzi); the highest bloom of the Roman mosaic art—which, in a certain way, can hardly be conceived except by the side of good oil painting—falls just in the first ten years of the last century. (Altar-pieces in S. Peter, put into mosaic under *i* the direction of the Cristofani.) But this late, more local than general improvement, is the purely external result of academical industry; we no longer find in them a fresh intellectual substance, a deeper view of the objects to be represented. *Pompeo Batoni* represents the highest point of this kind of improvement (1708—1787: large picture, Fall of Simon Magus, in S. M. degli Angeli, principal nave, *j* on the left), in whom individual feeling also is somewhat warmer; but his German contemporary, *Anton Raphael Mengs* (1728—1779), is perhaps the only one in whom the beginnings of a profounder ideal view are to be seen, in whom single forms gain a higher and nobler life. His ceiling fresco in S. Eusebio at Rome is, after so *k* many ecstacies of a wild emotion, again quite solemn and dignified: his dome paintings in the Stanza de' Papiri of the Vati- *l* can Library give us again an anticipation of the true monumental style; in the Parnassus on the *m* ceiling of the principal room of the Villa Albani he ventured further than he ought, and yet, here at least, one will not question the historical fact that he first not only

replaced the naturalistic mode of conception on the whole, but also the conventional form in detail by something better and nobler. He could, indeed, only do this by a new eclecticism, and one observes the effort which he makes to unite the simplicity of Raphael with the sweetness of Correggio. But that he already had firm ground under his feet is shown, for instance, by
a his few portraits (Uffizii, his own ;
b in the Brera, that of the singer An-
c nibali; in the Pinacoteca of Bologna that of Clement XIII.). They are grander, truer, less pretentious, than any Italian portraits of the century.

Nicolas Poussin had exercised no visible influence on Italian historical painting.

THE COLOURING OF THE DIFFERENT STYLES,

In colouring, the Venetians and Correggio were the types of the whole period; later also is felt the influence of Rubens and Van Dyck, the chief intellectual inheritors of Titian and Paolo; Salvator Rosa was impressed by Rembrandt.

The Caracci left no picture behind them which possessed the true festive glow and the clear depth of a good Venetian. The shadows as a rule are dull, the flesh tints often dirty brown. I con-
d sider the frescos in the Farnese Palace as far the greatest production of Annibale as to colour. Under the influence of Michelangelo's paintings of the roof of the Sistine (p. 119), he has with a masterly freedom succeeded in dividing his picture into histories and decorative parts, the last partly stone-coloured Atlantes, partly excellent sitting nude figures in attitudes, partly Putti, masks, garlands of fruit, bronze-coloured medallions, &c. The grand harmonious effect of colour which the whole produces, in spite of particular coarse parts, was only to be brought about by this gradation according to subjects. All the better painters of the seventeenth century studied here for similar undertakings; the inferior ones, at any rate, copied. In Bologna the Caracci, for instance, in the frescos of the Pal. Magnani (frieze of the large *e*
hall), produced simpler but in their kind not less excellent decorative pictures (stone-coloured Atlantes, seated, mocked at by Putti in natural colour, each accompanied by two bronze-coloured accessory figures of half size), works which in style and colouring are far better than the histories to which they serve as frames. Even their latest followers sometimes produced excellent things in this kind, as, for instance, *Cignani's* famous Eight Putti, with a medallion to each two, over the doors of the principal nave of S. Michele in Bosco. *f*
Such models gave even to simple decorators (*Colonna*, in S. Bartolom- *g*
meo a Porta Ravegnana, and in S. Domenico, Capella del Rosario, on *h*
the left ;—*Franceschini*, in Corpus *i*
Domini ;—*Canuti*, in S. Michele in *j*
Bosco, Chamber of the Legates, &c.) a harmony which is less characteristic of other schools. Unfortunately perhaps the best frescos as to colour of *Lodovico* and his school, in the octagonal hall which in- *k*
closes a little court of this cloister, are miserably ruined; one cannot look at the remains without grief. (The compositions, some of them very good, are known by engravings.)

Domenichino is very unequal in his colouring; of his frescos those in S. Andrea della Valle at Rome, in other ways also masterpieces, should have the preference (the Pendentives with the Evangelists; the dome of the choir, with the stories of S. Andrea and allegorical figures; their merit is best seen by

comparison with the lower paintings of the walls of the choir, by *Calabrese.*)

The greatest colourist of the school, when he chose, was *Guido Reni.* His single figure of S. Andrea Corsini (Pinacoteca of Bologna) may be considered unsurpassed in delicacy of tone; perhaps a similar perfectness is attained here and there in pictures of his silver-toned Maniera Seconda; for instance, one of his nude figures of S. Sebastian (of which the most beautiful is there, others in various places); his best nude figure in gold tone is (also there) the Victorious Samson (copy in the Turin Gallery), a picture of Venetan joyousness. (Compare with the St. Sebastian tended by holy women, of his pupil *Simone da Pesaro,* in the Pal. Colonna at Rome.) Of his frescos the Aurora is admired to the utmost on account of its harmony of treatment; but the greatest effect of colour is in the Glory of S. Dominic (in the semidome of the Chapel of the Saint at S. Domenico at Bologna.)

Guercino is in his colour sometimes clear like the Venetians, even in the deepest, but he often ends also with a dull brown. The large picture of S. Petronilla (Gallery of the Capitol—see below among the Sante Conversazioni), but especially the death of Dido (Pal. Spada at Rome), display his palette on its strongest side; the pictures mentioned before (p. 219 *l*) are also more dignified and moderate in colour. Of the frescos those in the Casino of the Villa Ludovisi (Aurora on the ground floor, Fame in the upper story) are especially powerful in colour; so also the Prophets and Sibyls in the cupola of the Cathedral of Piacenza, including the Allegories on the Pendentives.

Among the Naturalists, the earliest, *Caravaggio,* from whom also Guercino learned indirectly, is certainly one of the best colourists. The strong cellar light, in which he and many of his followers love to place their scenes, indeed excludes the endless richness of beautiful local tones, which can only be conceived with the assistance of clear daylight; it is characteristic, besides this, that the Naturalists, in spite of all their preference for inclosed light, should so little enter into the poetry of Chiaroscuro.* Caravaggio's histories of St. Matthew in S. Luigi de' Francesi at Rome (last chapel on the left) are indeed so placed that one can hardly judge of the effect of colour, though this may have grown very much darker; but it is certain (also from his other works) that he intentionally aimed at the impression of harshness and gloom, and that the absence of reflections is an essential means for this. In Rembrandt, on the contrary, in spite of all the fantastic figures and costumes, there is a cheerful, comfortable tone, because the sunlight lights up and makes the whole space inhabitable, partly directly, partly by the golden vapour of the reflections.

* Still we must recall his youthful works, which, in their clear harmonious tone, principally golden yellow, betray the study of the Venetians (Giorgione); as the famous picture, the Gamesters, in the P. Sciarra; a Judith with the Maid, formerly in the Scarpa collection at La Motta near Treviso, now in England; also the splendid Woman playing on the lute in the Lichtenstein Palace in Vienna. Here too belongs, though a little later perhaps, the Conversion of Paul in figures of life-size, in the Pal. Balbi-Piovera at Genoa—a remarkable instance of his careful choice of a noble and ideal subject, which he afterwards drags down, *con amore,* into triviality and common-place. But in painting it is a master-piece. The *chiaroscuro* has the true artistic feeling, and is captivating in its charm—the shadows quite transparent, the drawing sharp, the execution most careful and irresistibly beautiful.—Mr.]

Of Caravaggio's pupils, the two who were not Neapolitans, *Carlo Saraceni* and *Valentin*,* had the most colour, and were also tolerably conscientious. [By Saraceni: *a* Stories of S. Benno in the Anima at Rome, first chapel on the right, and first chapel on the left: Death *b* of the Virgin in S. M. della Scala, on the left: [before his attractive bright Repose in Egypt, in the P. *c* Doria at Rome, first gallery, No. 32,† (see below) one is strongly reminded of the beginning of naturalism in painting in modern German art]; by Valentin: Joseph Interpreting the Dreams, Pal. *d* Borghese; Beheading of the Bap*e* tist, Pal. Sciarra: Judith in Pal. *f* Manfrin at Venice.

Spagnoletto is often hard and harsh in spite of his Venetian associations. So he is already in his horrible Bacchus of 1626 (Mu*g* seum of Naples); his S. Sebastian (also there) is remarkable as the last picture of his painted with feeling, of the year 1651. His small *h* figure of St. Jerome (Uffizii, Tribune) appears to me the most Venetian. *Stanzioni* is much milder and tenderer; of the rest, *Salvator Rosa*, when he chooses, has the warmest light and the clearest chiaroscuro (Conspiracy of Cati*i* line, Pal. Pitti, but else often pale and dull.) *Calabrese* and several others have only a very external bravura of colour.

Pietro da Cortona is as great a colourist as any one can be without any serious conception of the subject. His colouring is in a high degree pleasing; in the large ceiling paintings, intended more for decorations than serious subjects, he first aimed at the impression most likely to tell upon the thoughtless idly wandering eye. The prevailing qualities are clearness of tone, sunny air, easy movement of the figures in illuminated space, a superficial agreeable chiaroscuro especially in the flesh tints. Ceiling pictures of the Chiesa Nuova at Rome *j* (in the Sacristy, the Angels with instruments of martyrdom); dome of the colossal principal hall in the *k* Pal. Barberini, a hall in the Pal. *l* Pamfili, in the Piazza Navona; a *m* number of ceilings in the P. Pitti; wall frescos in one of the halls there, in which his half-thoroughness is more repulsive than his former complete sketchiness. Among the easel pictures, perhaps the Birth of the Virgin (Palazzo *n* Corsini) gives the most favourable idea of his colouring.

From him and from Paul Veronese proceeds the colouring of *Luca Giordano*, which, because of his indestructible cheerfulness, sometimes rises to a real joyfulness. In the Tesoro at St. Martino at Na- *o* ples he painted the stories of Judith and the Brazen Serpent within forty-eight hours on the ceiling; his St. Francis Xavier baptizing the Savages (Museum) was com- *p* pleted in three days,—both in a manner which makes us envy something in his palette. His remaining pictures also (of which there is a selection in the Museum), though without any really firm outline, without any choice in forms or motives, yet exercise a great charm, chiefly through a certain careless absence of pretension (compared with the pretensions of Salvator and his friends), and through the whole pleasing appearance of life. His followers, at the best brilliant decorators with glowing colouring:—*Solimena*: the frescos

* [His name is not *Mosse*, which apparently is only the Italian transformation Mosin, from the French "Monsieur." —Mr.]

† [This very picture, weak, flat, and uninteresting in its heads, is pretty certainly a copy by the hand of *Niccolo Cassana*, from the original in Casa Martelli at Florence.—Mr.]

a of the Sacristies of S. Paolo and S.
b Domenico Maggiore, large history of Heliodorus inside above the en-
c trance of the Gesù Nuovo; *Luigi Garzi:* frescos on the roof and
d front wall of S. Caterina à Formello; *Conca:* large centre pic-
e ture of the roof of Sta. Chiara, David dancing before the Ark of the Covenant; *Francesco de Mura:*
f large picture on the roof in S. Severino; *Bonito:* smaller picture
g on the roof in Sta. Chiara, &c.—After the decay of the local schools throughout Italy these Neapolitans travelled about as virtuosi of the expeditious style of painting, and also penetrated into Tuscany, after Salvator Rosa had already passed a great part of his life there. For instance, Conca in the Hospital
h della Scala at Siena painted the niche in the choir quite grandly with the story of the Pool of Bethesda; the *Calabrese* covered the
i Choir and Cupola of the Carmine at Modena with his improvisations, &c.

Among the Romans, *Sacchi* is in colouring more powerful and more solid than Cortona (the
j Mass of S. Gregory, and S. Romuald with his monks, Vatican gallery; Death of S. Anna, in S.
k Carlo à Catinari, altar on the left) *Maratta* with all his carefulness is here strikingly dull; single heads,
l like "la Pittura" in the Pal. Corsini succeed best, and are full of life and beautiful; his Madonna with
m the Sleeping Child, in the Pal. Doria, is also in colour a reproduction of Guido.

Of the Florentines, *Furini*, already mentioned (p. 216 *z*) is incessantly striving to represent the flesh of his female nude figures more and more
n mellow and tender. (Pal. Pitti, Cre-
o ation of Eve; Pal. Capponi, David
p and Abigail; Pal. Corsini, nude figures and mythological subjects.)

The later Venetians (p. 205) at best borrow from Paolo; *Tiepolo* studies especially a silver tone.

FLEMISH AND SPANISH COLOURISTS.

After long observation perhaps our readers will agree with us that the greatest master-pieces of colouring which Italy possesses of this period are a few pictures by Rubens, Van Dyck, and Murillo. *Rubens* can be followed in Italy from his earliest period, that is from the time he settled there. The earliest one, a Trinity in the library at Mantua with the ducal
q family of Gonzaga as donors (unhappily spoilt and cut into two pieces), painted 1604–5, still shows some remains of his Flemish apprenticeship, as well as the strong influence of Tintoretto. The three-large pictures in the choir of the Chiesa Nuova at Rome (painting
r of the Madonna surrounded by Angels, and two colossal paintings each of three Saints) show how his peculiar characters and his colouring begin to work themselves free of the various manners with which he was surrounded; even in the Circumcision on the high altar of S.
s Ambrogio at Genoa he still struggles with the conception and colour of the Caracci:—he comes out almost quite himself in the S. Sebastian, from whose wounds angels are drawing forth the arrows (Pal.
t Corsini at Rome), and in the idyllic naïve Finding of Romulus and Remus (Capitoline Gallery); both pic-
u tures with yellowish tones in the flesh tints. The twelve half-length figures of Apostles (Casino Rospi-
v gliosi) I look upon as being genuine works of his nearly perfect period. Then the maturest and most splendid, the Allegory of War (Pal.
w Pitti), in which colour, form, and incident are felt to be inseparable as with the cradle of basket-work.

The one Holy Family there is strikingly glassy in colour and weak in tone, and pretty certainly a copy.

of the remarkable original possessed
a by the Marchese Giacomo Spinola
at Genoa. Two remarkable pic-
tures, on the other hand, are in the
b Pal. Adorno at Genoa—Hercules
with the Apples of the Hesperides,
and Dejanira with an old woman
holding the garment of Nessus.
Mars with Venus and Cupid in the
c Palazzo Brignole-Sale is a fine
picture, in spite of all that dis-
pleases us.—Mr.]. Lastly, the great
masterpiece on the high altar to
d the left in St. Ambrogio at Genoa,
S. Ignatius curing a Possessed
Person by his Intercession, is in con-
ception, form, and colour of a re-
fined noble naturalism which im-
mensely surpasses the Neapolitans:
in the Saint, for instance, the
Spanish nobleman is still repre-
sented; his expression is im-
mensely brought out by the cunning
indifferent character of the priests
and chorister boys round him. The
two large pictures in the Niobe
e room in the Uffizii, the Battle of
Ivry and Henry IV.'s Entrance into
Paris, should, as quite genuine im-
personations of the best time, be
distinctly preferred to most of the
pictures of the gallery of Marie de
Medicis in the Louvre; they show
as the Prometheus of colouring as
it were in the midst of the glow of
f creation. [The gallery of Turin
possesses among many doubtful
things (Holy Family; copy of the
Brazen Serpent) a precious, beauti-
ful sketch for the Apotheosis of
Henry IV., somewhat smaller than
that in Munich, and apparently also
somewhat different from it. In
g the sacristy of S. Maria Zobenigo at
Venice, a Holy Family of his school.
—Mr.]
h Later works; Pal. Pitti, Nymphs
in a wood, surprised by Satyrs;
the second Holy Family, perhaps a
i copy. Brera at Milan, the Last
Supper [a perfectly genuine picture,
of excellent colouring, powerful,
even somewhat coarse. The sub-
ject and the effect of light at night
are not attractive. An excellent
altar-picture, certainly for the most
part by Rubens's own hand, is the
Ascension of the Virgin in the Pal.
Colonna at Rome. Pal. Manfrin at
j Venice; a copy by some of the school
of the picture in S. Bavon at Ghent.
All the remaining atelier-pictures,
which could be cited in dozens, are
not worth mentioning.—Mr.]

Among the portraits, there are
jewels of the first rank: a lady of
middle age, the painter's first wife,
Elizabeth Brant, with a prayer-
book (Uffizii, No. 197); the artist
k himself, bare-headed, aristocratic-
looking, dressed in black, with
collar and golden chain (Uffizii);
[better than either, the portrait
of the painter by himself, in the
collection of painters there. The
picture of the so-called Four Law-
yers, Pal. Pitti, has something
l puzzling about it, since some parts
(in the accessories and in the head
of S. Grotius) are excellent, and
others (especially the head of
Rubens's brother) are weak, even
coarse. The master may have left
the picture unfinished. Genuine
and early in the still hard and
smooth manner of the master, but
also unusually warm in the flesh
tints, is the so-called Confessor of
Rubens, with a peculiar cross or
disdainful expression, Pal. Doria, at
m Rome, second gallery, No. 50.
Philip IV., in full length, Pal.
n Durazzo at Genoa, is a distin-
guished picture of Rubens; only
the canvas having been twice
added to, is disturbing. There
also is a beautiful half-length pic-
ture of a Knight of the Golden
Fleece (round).—Mr.] Concerning
many other portraits, I do not
venture to judge.

Van Dyck is still more richly represented in Italy than Rubens; the number of portraits especially, left by him, mostly in Genoa, borders on the incredible. Except

the genuine but early Deposition,
a painted in Italy, in the Pal. Borghese at Rome, room 15, No. 7 [with the very coquettish but charming Magdalene and the strikingly weak Madonna, distinguished by powerful colouring and beautiful light], he has left hardly any ideal subjects in Italy besides a few heads,—as the Madonna looking up
b (in Pal. Pitti), whose unusual beauty perhaps betrays the influence of Guido. [Two genuine Holy Families, one larger and one smaller, are possessed by the Pal.
c Balbi-Piovera at Genoa. But far the most beautiful is the Holy Family of five half-length figures in
d the Turin Gallery, No. 247, clearly suggested by Titian, of glowing colour. Lastly, Christ with the
e two Pharisees (Pal. Brignole), simply a new edition of Titian's Cristo della Moneta; the head of Christ empty; those of the old men, on
f the contrary, excellent. The Brera, too, possesses a life-size Madonna with S. Antony,—by no means an insignificant picture; and the Ac-
g cademia S. Luca at Rome, a Holy Family with two Angels playing on musical instruments,—originally excellent, but unfortunately much injured.

With regard to Van Dyck's por-
h traits, Turin stands first. The Prince Thomas of Savoy, on a white horse, is one of the grandest portraits ever painted; the three children of Charles I. are among the best; also a Clara Eugenia in the dress of a nun is excellent (No. 300). In Genoa, also, after excluding the non-genuine and the imitations,* the palaces of the old nobility of the Republic possess an astonishing number of works of his hand, unfortunately many of them irreparably spoiled; thus in great part the valuable portraits of the Pal. Brignole-Sale, of which the
i best are a young man in Spanish costume, with a twisted column; Geronima Sale Brignole, with a little daughter; the equestrian portrait of Antonio Giulio Brignole, bowing, with his hat in his right hand, his wife with a rose in her right hand. (The two female portraits very much injured. In the Pal. Filippo Durazzo (Strada Balbi),
j three genuine portraits in one room; among them the most beautiful which Genoa possesses, the lady seated, in white silk, with two children in blue and gold; the excellent picture of the three children coming quickly forward with a little dog; last, a youth dressed in white, on a chair, with a parrot, monkeys, and fruits (the accessories obviously by *Fr. Snyders*). In the Pal. Balbi, observe a young lady
k with a peculiarly saucy air, with red hair, in which is placed a white feather. The Marchese Giorgio Doria has the beautiful, though
l unfinished, portrait of a "Bride" in a cherry-coloured velvet dress, with garden background; and the elegant three-quarter picture of a young lady with a fan, in black. The Cattaneo family possesses, in-
m deed, in one of their palaces (Casa Casaretto), not less than eight genuine portraits by Vandyck, only all, for the sake of the frame, somewhat enlarged.

[In the Brera: three-quarter
n length of a blond young Englishwoman, excellent.—Mr.]

In the Pitti: Cardinal Bentivo-
o glio, whole-length, seated, extremely elegant and aristocratic, a marvel of painting; [unfortunately the background insufficiently worked up, and become very brown.—]; the half-lengths of Charles I. and Henrietta of France might be repetitions [hardly to be ascribed to Janson van Keulen.—Z.]
Uffizii: an aristocratic lady, of his
p

* [The name of Van Dyck is borne by pictures of *Giov. Bernardo Carbone, Benedetto Castiglione, Micchele Fiammingo, Cornelis Wael, Giov. Rosa, Giov. Andrea Ferrari*, &c.—Mr.]

later paler palette; the equestrian portrait of Charles V., elevated by beautiful and not obtrusive symbolism to an ideal historical height. [Yet one sees in the head that the artist had not nature before his eyes. There, also, the half-length picture of John de Montfort.* Certainly genuine, but dirty and ill-favoured.—Mr.] [His portrait, said to be by himself, in the gallery of Painters' Portraits, is not genuine. —Z.] In the Pal. Colonna at Rome: the equestrian portrait of Don Carlo Colonna, wherein the symbolism is too evident; and Lucretia Tornacelli-Colonna, a whole-length. [Both insignificant. Better, though somewhat tame, Marie de Medicis with two roses in her hand, in the P. Borghese; lastly, in the Capitoline collection, the splendid double portrait of the poet Thomas Killigrew and Henry Carew (half-length figures).—Mr.]

Numerous portraits of other excellent Netherlanders (*Franz Hals? Mierevelt?*) are divided in the galleries between these two names; Pal. Doria in Rome, second gallery, No. 37, and elsewhere [as also these masters, *Hals*, *Mierevelt*, *Ravestyn*, *Van der Helst*, *D. Mytens*, *Grebber*, *Cornelis Jansens*, *van Keulen*, &c., are confounded together.—Mr.]

Single works of *Snyders*, *Jordaens*, and other pupils, are found in the Uffizii and in the Turin Gallery. We will linger for a time over the portraits: we shall speak further on of genre and landscape.

Rembrandt has some genuine portraits, worthy of admiration for colour and light; his own well-known face (Pal. Pitti, between the Doni couple, by Raphael; also the old Rabbi (there too), of his latest period; in the Uffizii (Portraits of Painters), the portrait in a dressing-gown is better than the stout half-length with cap and chain, which is a mere repetition of one of the excellent portraits of old men in the Museum of Naples. [The Brera also possesses a female half-length portrait in the well-known early manner of Rembrandt, signed with his name and the year 1632. Of other subjects: a genuine Holy Family, in the Uffizii, No. 922. In Turin there is not one genuine Rembrandt.] The Sacrifice of Isaac, in Pal. Doria at Rome, second gallery, No. 26, is by one of his followers, *Gerbrand van den Eeckhout*. [Undoubtedly by *Jan Livens* —Mr.]

In the Museum at Naples, a three-quarter length portrait of a young Senator, and a half-length, both excellent, are ascribed to *Mierevelt*. In the Pitti, the (probably Dutch) portrait of a young man, and in the Uffizii the excellent head of the sculptor Francavilla, are ascribed to the younger *Pourbus*. In the Pitti, by *Peter Lely* (*Peter van der Faes*), Cromwell, conceived with great depth and truth, on the intellectual as well as on the coarse side, with a shade of anxiety [but yet somewhat feeble in drawing, wanting in power and tone.—Mr.]; the other portraits by Lely, in the Niobe room in the Uffizii, are not equal to this work.

A glance at the collection of painters in the Uffizii is sufficient to convince us of the great superiority of the Netherlanders. The Italians of the seventeenth century endeavour in their portraits to express above all things a certain spirit, a certain energy; and thereby fall into showiness or pretentiousness; the Netherlanders (here indeed we have only inferior examples) give the complete picture of life, also the moment and its tone of feeling; by means of colour and light they also elevate the portrait to the height of a general type. (The French portraits, from *Lebrun* onwards, in this collection are interesting by their careless and yet so

good-natured and refined expression of countenance.)

A Fleming, *Sustermans* of Antwerp (1597–1681), passed his life at Florence, and produced here a number of really excellent portraits, which often approach Van Dyck [and still more Velasquez]. Many likenesses of the reigning family; also one of the Grand Duchess Victoria with the Crown Prince, represented as the Virgin and the Child; a Danish Prince among others in the Pitti;—others, among them Galileo, in the Uffizii; —also in the Pal. Corsini and Guadagni, &c). The portraits painted in Florence by *Salvator* may have been inspired by him, or else by Rembrandt; thus in the Pitti his own and the three-quarter length of a man in armour, which could never have been produced but for Rembrandt. Other Italians also in their portraits almost openly acknowledge foreign models: *Cristofano Allori* (in the portrait of a Canon, Pal. Capponi at Florence), adopts Velasquez; the Venetian *Tiberio Tinelli* Van Dyck or Murillo as a model (Uffizii; portrait of an intellectual *bon vivant* with a laurel branch; P. Pitti; an elderly noble [somewhat weak and watery in the flesh tints, but undoubtedly a genuine portrait by *Van Dyck*.—Mr.] Academy of Venice: the portrait of the painter?) One has most chance of finding an original conception among the first Bolognese; portraits by *Domenichino* (Uffizii: Pal. Spada at Rome) and *Guercino* (Gallery of Modena) are free, yet dignified and historical. The so-called Cenci, professedly by *Guido*, in the P. Barberini, is a pretty head, which charms us by its mysteriousness. [Much romance has been collected round this picture. At all events the head, as it still hangs there, quite exemplifies the dexterous handling of Guido's pencil.—Mr.] A youthful picture of *Carlo Dolci* (Pal. Pitti) is one of his best works. [Excellent and unusually attractive also is Dolci's own portrait at the age of fifty-eight in the collection of the Uffizii.—Mr.]; also the portrait of a priest in the Borghese Gallery, by *Sacchi*. The noble, truly historical portrait of *Poussin* (Casino Rospigliosi) is superior to all those last mentioned. [Copy from the original in the Louvre.—Mr.]

The great Spaniards, whose colouring and conception were influenced by Titian as much as were the Flemings (but less than the latter by Paolo) are only represented in Italy by single scattered works. *Murillo's* Madonna in the P. Corsini at Rome is not only most simple and pleasing in the characters of the Mother and Child, but (though in part very slight) a marvel of colour. The two Madonnas in the Pitti do not attain this loveliness of tone; the one which is most studied (the child playing with the garland of roses) is also in the painting less life-like. By *Velasquez* there are only portraits; in the Uffizii his own, almost too obviously intended to be noble, and the powerful equestrian portrait of Philip IV., with grooms and allegories, in an open landscape, painted with extraordinary mastery of colour and tone [the latter seems doubtful, and more probably the work of some scholar of Rubens.—Z.]; in the Pitti, a gentleman with passionate features, his long aristocratic hand on the hilt of his sword; in the P. Doria at Rome, Innocent X. seated—perhaps the best papal portrait of the century. [The Capitoline collection possesses a real treasure, far too little esteemed, in the half-length portrait of a young man with whiskers and moustaches, serious, wonderfully living, and modelled as if with the breath. All Velasquez's

greatness as a portrait-painter is shown in this simple head, the work of his early years. Less striking, but, as it appears to me, also genuine, is the female portrait *a* at Parma, although it has a certain hardness, black by the side of bright lights. But the hand with the three rings, which holds the white pocket handkerchief, is unequalled in pictorial treatment and the brilliant clearness of the tone of colour.—Mr.] The Murillos *b* and Velasquez in the Gallery of Parma are hardly to be received; *c* of the two at Turin the half-length of Philip IV. is most probable. —There is a Pietà by *Sanchez Coello* *d* in S. Giorgio at Genoa, first altar on the left of the choir.

THE COMPOSITION OF THE MODERN SCHOOL.

In all undertakings of an ideal kind this modern painting fails in the highest aims, because it attempts too much direct representation and illusion, while yet, as the product of a late period of culture, it cannot be sublime by simple ingenuousness (*naïveté*). It aims at making all that exists and occurs real; it regards this as the first condition of all effect, without counting on the inner sense of the spectator, who is accustomed to look for emotions of quite a different kind.

The realization of movement in space, as it was observed in Correggio and copied from him, had already made art indifferent to all higher arrangement, to the simply grand in construction and the contrast of groups and single figures. *Guido Reni*, through his sense of the beautiful, most preserved the architectonic impression. His grand *e* Madonna della Pietà (Pinacoteca of Bologna) owes its strongest effect to the symmetrical construction of the lower as well as of the upper group; the same is true of the picture of the Crucified Saviour and his followers: the noble and grand treatment, the beautiful expression, alone would not suffice to assure to those works their quite exceptional position. (Another Crucifixion by Guido, without the persons round), but also of great value, in the Gallery of Modena.) The *f* Assumption at Munich, the Trinity *g* over the high altar of S. Trinità *h* de' Pellegrini at Rome, give further proof of this; even the sketchy *i* work of the Maniera Seconda, the Caritas (Pinacoteca of Bologna). *Lodovico Caracci's* Transfiguration (also there) and the Ascension of Christ (high altar of S. Cristina *j* at Bologna) are really pleasing only on account of this architectonic element. *Annibale's* Madonna in a niche, on the pedestal of which lean John the Baptist and Catherine, from the same cause (as well as its forcible painting) produces a great effect, in spite of the common and not very noble forms; the same elements of life appear in the similar large picture of *Guercino* in the *k* Pal. Brignole at Genoa. (Guercino in a beautifully painted picture, S. Vincenzo at Modena, second chapel on the right, misses the right thing; *l* his God the Father blessing, a half-length figure, in the Turin Gallery, *m* appears to be inspired by Guido's Trinity.) Even the symmetry set in movement, the processional parts, in short, all that keeps down the pathos which in this school so often causes confusion, is capable of producing most excellent effect; of this kind are the two colossal pictures of *Lodovico Caracci*, in the Gallery at Parma (formerly side *n* pictures of an Assumption), especially the Burial of the Virgin, where the ceremonial, fixing the attention chiefly on the masterly foreshortening of the body, entirely puts the subjective pathos into the

background. *Domenichino* also, whose composition is so extremely unequal in his Death of S. Cecilia, S. *a* Luigi at Rome, second chapel on the right, gives a splendid example of severe and yet beautifully developed symmetry. Of the two pictures of the last Communion of St. Jerome (*Agostino Caracci*; Pina- *b* coteca of Bologna;—*Domenichino*; *c* Vatican Gallery), that of Domenichino has the great merit, that the two groups (that of the Priests and that of the Saint), are as it were measured trait for trait against each other, so that movement and repose, ornament and flowing drapery, giving and taking, &c., mutually bring each other out; besides this, the figure of the Saint is as it were imbedded in the piety and devotion of his attendants, and yet kept quite free before the eye. *Nicolas Poussin*, the greatest admirer of Domenichino, often goes too far, so that his groups appear constructed on purpose. (Repose on the Flight, *d* Academy of Venice.) [A copy, and perhaps not quite exact.—Mr.] Sometimes the Milanese surprise us, wild as their composition may be, by a grandly felt symmetrical arrangement. Observe in the *e* Brera the large picture of *Cerano-Crespi* (Madonna del Rosario); in *f* the P. Brignole at Genoa, the S. Carlo borne to heaven by angels, by one of the *Procaccini*, a striking picture, however naturalistic may be the struggles of the angels; *g* in the Turin Gallery, the Madonna adored by S. Francis and S. Carlo, represented in a characteristic manner as a statue, by *Giulio Cesare Procaccini*:—*Sassoferrato* in his beautiful Madonna del Rosario *h* (S. Sabina at Rome, chapel on right of choir) followed the old severe arrangement, with full intention.

Far the greater number only acknowledge the higher laws of composition only in a limited degree, and the Naturalists hardly at all. Even with the best of the Bolognese, a fine nude figure (if possible, artistically foreshortened in the foreground) is sometimes worth all the rest of the picture; some of them carefully seek out such occasions (*Schidone's* S. Sebastian, whose wounds are gazed at by gypsies, in the Museum at Naples). *i* The Naturalists desire really nothing but the moment of passion. *Caravaggio's* Deposition (Vatican Gallery), always one of the most *j* important and solid pictures of the whole school, is for the sake of the unity and force of expression as a group made quite on one side. How coarsely Caravaggio could compose and feel, when he did not care for expression, the Conversion of St. Paul (S. M. del Popolo at Rome, first chapel on the left of the *k* choir) shows, where the horse nearly fills the whole of the picture. *Spagnoletto's* chief picture, the Descent from the Cross, in the Tesoro of S. Martino at Naples, is unpleasing *l* in its lines, which certainly one may pass over for the sake of the colour and the impressive, though by no means glorified sorrow.

EXPRESSION AND ARRANGEMENT.

We must now endeavour to examine this question of expression and emotion, to which modern painting sacrifices so much, according to its subject and its limits. We begin with the narrative pictures of sacred subjects (Biblical or legendary), without confining ourselves strictly to any particular arrangement. Even the altar-pieces after Titian often have a narrative subject; everything is quite welcome which is in any way impressive.

In S. Bartolommeo à Porta *m* Ravegnana at Bologna (on the fourth altar on the right), is one of the finest pictures of *Albani*, the

Annunciation; Gabriel, a beautiful figure, flies eagerly towards the Virgin. (Compare the colossal fresco of *Lodovico Caracci* over the
a choir of S. Pietro at Bologna.) The Birth of Christ, the Presepio, formerly always naïvely represented, had, through Correggio's "Notte" become a subject for the highest degree of expression and effect of light. (The last we find reproduced, for instance, in two of the better pictures of *Honthorst* in
b the Uffizii, according to his capacity.) How entirely *Tiarini*, for instance, misunderstood the calm, idyllic feeling of the scene in a picture otherwise excellent (S.
c Salvator at Bologna, left transept). He paints it on a colossal scale, and makes Joseph point rhetorically to Mary, as if to call the attention of the spectators. The adorations of shepherds and kings are usually treated more indifferently; among others by *Cavedone*, who, with all his merits, brings the ordinary element very much forward. (S.
d Paolo in Bologna, third chapel on the right.)

An Adoration of the Shepherds
e by *Sassoferrato* (Naples Museum), gives just the cheerful effect, which is especially his element,—a peculiar instance in this age of sentiment. Of the stories of the personages belonging to the Holy Family the pathetic subjects, especially dying beds, are treated in preference; the Death of S. Anna
f (by *Sacchi*, in S. Carlo à Catinari at Rome, altar on the left), the Death of S. Joseph (by *Lotti*, in the
g Annunziata at Florence, Cap. Feroni, the second on the left; by *Franceschini*, in Corpus Domini at
h Bologna, first chapel on the left). *Caravaggio*, on the contrary, who often intentionally represented sacred subjects in an every-day manner, paints (in a picture in the
i P. Spada at Rome) two hideous seamstresses, which signify the education of the Virgin by S. Anna, in the P. Corsini; also a "Weaning the Child" in his coarsest manner.
j We feel in the various "Births" (*Lodovico Caracci*, Birth of John,
k Pinacoteca of Bologna, a late resolute, grand picture), even unconsciously, the disadvantage which they were under since the time of Ghirlandajo: then the principal conception was ideal, the details individual; now the principal idea was prosaic, the details common-place. (The now rather dull-looking pictures of *Agostino* and *Lodovico*, in
l S. Bartolommeo di Reno at Bologna (first chapel on the left), Adoration of the Shepherds, Circumcision and Presentation, must have been peculiarly impressive.) Among the stories of the childhood of Christ, which now are much arranged in a sentimental point of view, the Repose on the Flight always keeps the first place, and in this Correggio's Madonna della Scodella (p. 175 *a*) gives the tone. A beautiful little sketch by *Annibale* in the
m Pitti, for example, shows this clearly; also the same thing in
n *Bonone's* excellent frescos in the choir of S. Maria in Vado at Ferrara. Amongst others *Saraceni* again attains the true idyllic story, though in the "baroque" manner. (Picture in Pal. Doria at Rome, first
o gallery, No. 32: the Mother and Child are asleep, an angel plays the violin, and Joseph holds the notes.) With most painters the scene becomes a great angelic court in the wood; so it is in the splendid picture (mentioned p. 217 *k*) by *Rutilio Manetti;* but it is altogether amusing to see what a late Neapolitan has made out of it. (Picture of *Giacomo del Po* in the right transept of S. Teresa at Naples, above the Museum.) The
p scene takes place on an island in the Nile. Joseph awakes; there is a heavenly court; the Madonna speaks to an angel, who offers a

skiff, and commits the child to the admiration and adoration of numerous angels of various ranks; the elder among them teach the younger, &c. In other scenes of the childhood of Christ, *Sassoferrato* alone is almost always naïve along with his sentimentalism: a Holy *a* Family in the Pal. Doria at Rome; Joseph's carpenter's work-shop, where the child Christ turns over the strips of wood, in the Museum *b* at Naples. Among the Bolognese sometimes the treatment properly belonging to the Christ is transferred to the child-Christ in not quite a sound manner, as, for instance, in a picture of *Cignani* (S. *c* Lucia at Bologna, third altar on the left), where the Bambino, standing at his mother's knee, rewards S. John and S. Teresa with crowns. In *Albani* (Madonna *d* di Galliera at Bologna, second altar on the left) the presentiment of the Passion is expressed by the child Christ looking up with emotion to the Putti floating above with the instruments of martyrdom (like playthings); at the foot of the steps are Mary and Joseph; above God the Father, sad and calm. Of the numberless pictures of Joseph one by *Guercino* is good (S. Giovanni in *e* Monte at Bologna, third chapel on the right); the child holds out to his foster-father a rose to smell.

A scene such as Christ among the Doctors (p. 139 note) must in the naturalistic treatment become still more perplexing than it already is in itself. *Salvator Rosa* (Naples *f* Museum) paints the most brutal people round the helpless child. Special pictures of the Baptism and the Temptation will be mentioned later. The miracles of Christ are almost entirely replaced by the miracles of the Saints; in the Marriage at Cana the miracle is very little brought out (a pleasing large genre picture of this subject by *Bonone*, Ateneo at Ferrara). The Driving out the Buyers and Sellers from the Temple has been represented by *Guercino* in an indifferent picture (Pal. Brignole at Genoa); it is more instructive to *h* see, in the great fresco representation of this scene which *Luca Giordano* has painted at Naples over the portal of S. Filippo à Gerolomini, *i* with what delight the Neapolitan depicts such an execution. Of the representations of the Resurrection of Lazarus, that by *Caravaggio* *j* (Pal. Brignole at Genoa) is one of the remarkable productions of the less refined naturalism. The Last Supper comes out quite unworthy, whether it is treated as genre picture or as emotional scene. The first is the case in the large picture of *Alessandro Allori* (Aca- *k* demy at Florence), which may be called a beautifully painted, lifelike after-dinner scene. With *Domenico* *l* *Piola* (S. Stefano at Genoa, in the building joined on on the left) there is no want of pathos of all kinds; but the "Unus Vestrum" is lost in a studied effect of light and in the additions (beggars, attendants, children, also a row of Putti floating down). In the choir of S. Martino *m* at Naples, besides the large Birth of Christ by *Guido*, four colossal pictures of this species are to be found, whose authors, though some of them famous, do not here appear at their best: *Ribera*, the Communion of the Apostles: *Caracciolo*, the Washing of the Feet; *Stanzioni*, Last Supper, with many figures; *Heirs of Paolo Veronese*, Institution of the Eucharist (so says Galanti, whom, for want of clear recollection, I must follow) [according to Murray, the Eucharist by *Carlo Cagliari*]. Of the scenes of the Passion (apart from single figures, like the Ecce Homo, the Christ Crucified), it is chiefly the moment of emotion in the special sense, which is represented a thousand fold; the Pietà,

the body taken down from the cross and surrounded by Mary, John, Mary Magdalene, and others. The original types of Titian and Correggio justified them, and excited them to the highest climax of feeling. As with the scene under the cross, here also, according to the realistic principle, the Madonna is almost always fainting; that is, the moral element must be made equal with the pathological. Where this trait is excluded, as, for instance, in the pictures which only represent the Madonna with the dead body on her knees (*Lod.* *a* *Caracci*, in the Pal. Corsini at *b* Rome; *Annibale*, in the Pal. Doria *c* and in the Naples Museum), the impression is far purer. The most important of these more complicated representations is certainly the Madonna della Pietà of *Guido* *d* (Pinacoteca of Bologna), already mentioned for its arrangement (p. 229 *e*); unfortunately, he had not the courage to transfer this scene, like Raphael his Transfiguration, into a distinct upper space arranged for a second point of view (as on a hill), but gives it as if painted on a tapestry hanging above the kneeling saints,—a picture within a picture, only to keep to the reality of the space. The Pietà of *Stanzioni*, *e* over the porch of S. Martino at Naples, is splendid even in ruin; equal to the most feeling pictures of Van Dyck, and in its noble keeping and foreshortening of the dead body excelling all Neapolitans, including Spagnoletto (p. 230 *l*). *Luca Giordano* (picture in the *f* Museum), who here endeavours to be intense, at least does not surround the body with Caravaggesque gipsies, but with good-natured old mariners. Among the Depositions those of Caravaggio have already been mentioned; a picture of *Anni-* *g* *bale* in the gallery at Parma is of the time when he entirely followed Correggio. Of the scenes after the Resurrection *Guercino* painted the Thomas, who not only touches the wounds of Christ, but thrusts in two fingers (Vatican Gallery). One *h* asks oneself who could be the spectator who would find pleasure in so coarse a realisation and such ignoble characteristics? But it is possible to be far more vulgar still. The *Capuccino Genovese* has conceived the same story (Pal. Bri- *i* gnole), as if they were deciding a wager. The Ascension of Christ almost always gives way to that of Mary, of which we shall speak further on.

MARTYRDOMS.

In the incidents of the lives of the Saints the moments of emotion and movement are made as prominent as possible.* A great picture of this kind is the Resurrection of a Boy by S. Dominic, by *Tiarini* *j* (chapel of the Saint, in S. Domenico at Bologna, on the right): this is filled with all degrees of reverence and adoration. Opposite, on the left, is the masterpiece of *Lionello Spada*; S. Dominic burning the heretical books, an outwardly passionate action, the development of which in grouping and colour is the best that can be got out of so decided a naturalist. But historical scenes of this kind only take up a small space alongside of the principal subjects of this time; which often enough are united in one picture, the martyrdoms and the heavenly glories.

For the martyrdoms, which, in the mannerist time (p. 210 *a*), had decidedly taken a fresh and firm hold in art, there existed a glaring precedent by Correggio (p. 175 *d*). All painters vie with each other in being impressive in the horrible.

* One especial source of such inspirations was to be found in the frescos, now destroyed, in S. Micchele in Bosco, at Bologna (p. 221 *k*).

Guido alone in his Massacre of the
a Innocents (Pinacoteca of Bologna) retained some moderation, and did not represent actual slaughtering. He personified hardness in the executioners, but not bestial ferocity; he softened the grimace of lamentation, and even by beautiful truly architectonic arrangement, and by nobly-formed figures, elevated the horrible into the tragic; he produced this effect without the accessories of a heavenly Glory, without the doubtful contrast of ecstatic fainting at the horrors: his work is certainly the most perfect composition of the century as to pathos. (The Crucifixion of Peter, in the
b Vatican Gallery, looks as if painted against the grain.) But even *Domenichino*, usually so mild and delicate in feeling, what a butcher he becomes in some circumstances. To begin with his early fresco of the Martyrdom of S. Andrew (in the middle one of the three chapels
c near S. Gregorio, at Rome), was it choice, or a happy chance, that his fellow-pupil, *Guido* (opposite), should represent the procession to the judgment seat and the splendid moment when the Saint sees the cross afar off, and kneels down in the middle of the procession? *Domenichino*, on the other hand, paints the very rack itself, and uses, to make this and other similar scenes enjoyable, spectators of them, especially women and children, obviously taken from Raphael's Heliodorus; his Mass of Bolsena, Gift of Rome, Death of Ananias, Sacrifice at Lystra, &c. (p. 156); from Domenichino onwards these motives descend to most of the works of his successors. In his Martyrdom of
d S. Sebastian (choir of S. M. degli Angeli at Rome, on the right) he even makes his horsemen rush against these spectators, and thereby quite divides the interest. Most repulsive, as well as unpleasantly painted, are his Martyrdoms in the Pinacoteca at Bologna; in
e the Martyrdom of S. Agnes, the stabbing on the pile of wood, with its accessories, makes the harshest possible contrast with all the violin-playing, flute-blowing, and harping of the angelic group above; the Death of S. Pietro Martire is only a new edition of that of Titian; the Institution of the Rosary I confess myself to be incapable of understanding at all: among the female characters and angels, the nice soubrette-like little head with the little red nose, special to Domenichino, is especially prominent. Such examples could not but find followers in Bologna itself. *Canuti*, an excellent scholar of Guido's, has a painting in S. Cris-
f tina (fourth altar to the right) of the ill-treatment of the Saint by her father, which one must see, for it is beyond description. *Maratta* also, formerly Guido's faithful admirer, in such cases prefers to take his inspiration from Domenichino's S. Sebastian (Martyrdom of S. Blasius, in S. M. di Carignano at
g Genoa, first altar on the right). *Guercino* is in his martyrdoms more tolerable than one might expect. (Gallery of Modena: Mar-
h tyrdom of S. Peter, principal picture. Cathedral of Ferrara, transept to the right: Martyrdom of S. Law-
i rence, well worthy of restoration.) By the Florentine *Cigoli* there is in the Uffizii a Martyrdom of S.
j Stephen, painted with wonderful technical excellence, where he is already being stoned and trodden underfoot in the presence of calm Pharisaical spectators. *Carlo Dolci's* S. Apollonia (Palazzo Cor-
k sini, at Rome) is satisfied with presenting to us the pincers with one of her teeth torn out in the most delicate manner possible.

The Naturalists proper are in such cases truly horrible. *Caravaggio* himself shows us in one

single head the whole false tendency of naturalism: we mean his
a Medusa, in the Uffizii. Always desirous of a momentary expression, and on this very account indifferent to the deeper lasting impression (which in his Deposition he did succeed in attaining), he paints a female head at the moment of beheading; but might not this, for instance, look just so if a tooth were torn out? The element of horror, as it is conceived by this school, necessarily rouses rather disgust than deep emotion.

Sometimes he endeavours to excite horror by the representation, true to nature, of spilt blood: his Martyrdom of S. Matthew (S.
b Luigi, at Rome, last chapel on the left) becomes almost ridiculous through its accessories. His pupil *Valentin* has too much cleverness to follow him in this line: in his
c Beheading of the Baptist (P. Sciarra, at Rome), the interest of expression takes the place of that of horror. The same scene, the best picture by *Honthorst*, in S. M.
d della Scala, at Rome, on the right, leaves us tolerably unmoved. Others, on the other hand, paint as crudely as possible. Subjects like the Murder of Abel (by *Spada*,
e in the Naples Museum), by *Elis.*
f Sirani, Turin Gallery; the Sacrifice of Isaac (by *Honthorst*, P.
g Sciarra, at Rome), are now treated in the true haugman style, but especially the heroism of Judith, for which a certain *Artemisia Gentileschi** possessed a sort of monopoly (Uffizii; Pal. Pitti; Pal.
h Sciarra); the *Cavaliere Calabrese*
i also did all that was possible in such subjects (Naples Museum).
j We pass over other legendary martyrdom scenes. By a singular chance the first Roman commission of importance which *Nicolas Poussin* received was the Martyrdom of S. Erasmus, whose bowels were torn out of him. (Painted for S. Peter's, now in the Vatican
k Gallery). He produced a work which, as regards art, is among the best of the century. (A small original replica [or perhaps more probably the original sketch by the master.—Mr.] in the Pal. Sciarra).
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CEREMONIAL TREATMENT OF SACRED SUBJECTS.

While all limits of this kind are broken down for the sake of giving an impression of reality supposed to be effective, the same painters (some of them bearing the title of Cavaliere) endeavour to introduce into sacred subjects the good style and the measured forms of contemporary society. (Comp. Parmegianino, p. 178.) The angels especially are now brought up to represent an aristocratic attendance, to form the court of the sacred personages. In the Refectory of the
m Badia at Fiesole we cannot see without amusement how Christ is waited on by angels after the Temptation; but in *Giovanni da S. Giovanni*, who painted the fresco, such things always seem naïve. The angels in the great Baptism of Christ by *Albani* (Pinacoteca of
n Bologna) are already much better

* [*Artemisia Gentileschi*, daughter of the excellent Orazio Gentileschi, with whom she lived many years at the court of Charles I. of England, highly honoured and favoured especially for her portraits, does not deserve such a slighting epithet. The choice of the subject is, indeed, remarkable, but it is conceivable that the heroism of the Widow of Bethulia had something attractive in it. We find it three times in Florence alone, once in the Uffizii, twice in the Pitti, where is also a charming figure of Mary Magdalene. The century produced little to compare in careful and affectionate execution, in clear colour and striking chiaroscuro, with the works of Artemisia. The same qualities distinguish the famous life-size Annunciation of *Orazio*, in the Turin Gallery. On the other hand, indeed, the merit of the composition in both is small, and the characters are decidedly not noble.—Mr.]

trained: one remembers involuntarily, in the midst of their service, how in mediæval pictures the angels who hold up drapery have still time and feeling to spare for adoration. One sees Putti as lacqueys, waiting outside the scene, in a "Marriage of S. Catherine" *a* by *Tiarini* (also there); besides the saints above named, S. Margaret and S. Barbara also assist at the ceremony: the good Joseph in the meantime converses in the foreground with the three little messengers who have in charge the wheel of S. Catherine, the dragon of S. Margaret, and the little tower of S. Barbara. A certain ceremonial was usual in the Venetian presentation pictures (p. 206). But now such things appear in pictures as a visit of condolence by all the Apostles to the mourning Madonna: Peter, as speaker, kneels and wipes away his tears with a pocket handkerchief (painted by *Lod. Caracci*, as ceiling picture in the Sacristy of S. Pietro at *b* Bologna). Or S. Dominic presents S. Francis to the Carmelite S. Thomas, in which the polite curiosity is quite evident which is suitable in such circumstances *c* (*Lod. Caracci*, in the Pinacoteca). How quite differently does the XVth century give such a meeting of saints. In the Coronation of the Virgin by *Allessandro Allori* *d* (agli Angeli, Camaldolese, in Florence, high altar), the Virgin kisses her son's right hand most respectfully. Also S. Antony of Padua does not always receive the child in his arms, but it is merely held out to him that he may kiss its hand (picture by *Lod. Caracci*, *e* Pinacoteca of Bologna).

SINGLE FIGURES.

We now turn to those pictures in which mental expression predominates over the narrative element, then to pass into the treatment of the supersensual.

The expression of longing ardour, ecstatic adoration, of self-forgetfulness in joy and devotion, was by the great masters of the golden time reserved for a few rare occasions. Perugino indeed already began to make capital out of it, but Raphael only painted one Christ like that in the Transfiguration, only one S. Cecilia; Titian only one Assumption like that in the Academy of Venice. Now, on the contrary, this expression becomes a chief element of the emotion without which painting seems unable to exist.

Now begins an enormous increase in the single half-length figures, which were painted by the earlier schools for a different purpose: for instance, in Venice as beautiful life pictures. Now their chief value lies in the opportunity of producing an elevated impression without further motive. The half-length sentimental figure henceforth becomes a recognised style. (An earlier single example with certain followers of Lionardo, p. 882.) Next, instead of a simple head of Christ, we have always the head crowned with thorns, the Ecce Homo. (Pal. Corsini at Rome, by *Guido*, *f* *Guercino*, and *C. Dolci*; Pinacoteca *g* at Bologna, the excellent chalk *h* drawing of *Guido*; Turin Gallery, remarkable Ecce Homo by *Guercino*.) The motive, as it was given, is originally derived from Correggio; but the reproduction may sometimes be called free, elevated, and thoughtful. Among the Madonnas the pictures of the Mater Dolorosa become more numerous. The many half-length figures of Sibyls, of which the best by *Guercino* and *Domenichino* are scattered in and out of Italy, bear mostly the expression of upward striving (p. 157). For prophets and saints

of all kinds there were special workshops. *Spagnoletto* and *Carlo Dolci* worked at the same things in a very different manner, and yet very much related in purpose. The first may be followed out in *a* the Galleries of Parma and Naples; *b* the latter in the Pitti, in the *c* Uffizii, and especially in the Pal. *d* Corsini at Florence, where also can become acquainted with his imitator, *Onorio Marinari*. Dolci's sentimentalism, his conventional devotion, with drooping heads and turned-up eyes, his black shadows and smooth lights, his over elegant position of the hands, &c., must not make us forget a remarkable inborn sense of beauty, nor the care and melting tone of the execution. Of the Neapolitans, *Andrea Vaccaro* (Na- *e* ples Museum) has the most seriousness and dignity in such pictures, as he shows by keeping some measure, even in his Murder of the Innocents (his best picture besides the Christ Crucified with his *f* followers, in the Trinità de' Pellegrini.)

Whether the personages represented be sacred or profane, makes little difference on the whole. Lucretia, Cleopatra, also Judith, where she looks ecstatically upwards (*Guercino*, in the Pal. *g* Spada at Rome), the victorious David at a similar moment (*Gen-* *h* *nari*, Pal. Pitti), even Cato stabbing himself (*Guercino*, Pal. Bri- *i* gnole at Genoa), and other such, only display other instances of the same feeling.

Whole length, or nearly whole length figures, represented singly, become very common, for the sake of this expression. S. Sebastian stands at their head. I think the best pictures have already been named (p. 222*a*), among which the *j* *Guercino*, P. Pitti, is to be counted. Then come adoring saints in great numbers; the repentant Peter (compare *Guercino* in the Naples Museum, here with the pocket- *k* handkerchief! *Guido* and *C. Dolci*, both in the P. Pitti, *Pier-* *l* *francesco Mola* in the P. Corsini at *m* Rome), in all degrees of grief; repentant Magdalenes of all kinds, from the most vehement protestation up to calm contemplation (*Cristofano Allori*, in the Pitti; *n* *Domenico Feti*, in the Academy of *o* Venice; *Guercino*, in the Vatican *p* Gallery), explain the emotion of the Magdalene by two angels showing her the nails of the cross. S. Francis in prayer (especially low in character in *Cigoli*, Pal. Pitti *q* and Uffizii). In representing *r* monkish devotion the Carthusian order has a remarkable superiority in simple devotion. What is most impressive in Le Sueur's histories of S. Bruno (Louvre) is found again in Italian Carthusian pictures. The circumstances are neither more nor less favourable for picturesque treatment than those of other orders; they are the same kind of visions, penances, actions (especially writing), praying, miracle-workings by gestures, up to death on the hard couch or by the hands of murderers. But the deep and calm devotion of the soul, whether it turns its glance upward or casts it down in humble meditation, here seems to forget the world and the spectator more than anywhere else. In all the Certose of Italy one has this feeling; most beautifully perhaps in *Stanzioni* (in S. Martino at Naples, chapel of S. *s* Brunone, second on the left, with legends and apotheosis of the Saint, with which compare his "Intercession of S. Emidio" in the Trinità de' Pellegrini, as also with the *t* picture of his pupil *Finoglia* in the Museum, S. Bruno receiving the *u* rules of the order). *Guercino's* Madonna with the two Carthusians praying (Pinacoteca of Bologna) is *x* one of his most attractive works.

The complete renunciation of the world gives quite a peculiar type, in fact, to the order. For the rest also the white garments of the members of the order must have imperatively required a calm solemn demeanour. Several together in violent movement would no longer make a picture.* Therefore is S. Romuald with his Camaldolese friars so calm in the beau- *a* tiful picture of *Sacchi* (in the Vatican Gallery).

ECSTACIES AND GLORIES.

Along with this beautiful and calm devotion arises a special painting of ecstacies; above, a Gloria; below, the all but swooning male or female saint; around, the angels as attendants and spectators. The legend of S. Francis contains a *b* moment justified in art, therefore also constantly represented, which *c* contains the highest degree of ecstatic excitement—the receiving the stigmata. To make pain and delight and devotion thus flow into each other was the especial gift of the painting of the seventeenth century (picture by *Guercino*, alle *b* Stimmate at Ferrara, high altar; *c* another in S. M. di Carignano at Genoa, left of the entrance. But when with other Saints also they were no longer satisfied with good and true devotion, and in the representation of rapture could no longer conceive any higher point than fainting (comp. p. 233), the result could not fail to be repulsive unreality. One very well painted picture of this kind may be named *d* in place of all—the Swooning of S. Stanislas, in the Gesù at Ferrara, second altar on the right, by the late Bologuese, *Giuseppe Maria Crespi*, surnamed *lo Spagnuolo* [an artist who in his healthy naturalism and pure artistic feeling shows an affinity to the great Spaniards.—Mr.] Only one thing is wanted to complete the desecration, a wanton look in the angels. *Lanfranco*, the Bernini of painting, supplies even this. (Ecstacy of S. Margherita da Cortona, Pal. Pitti.) The cen- *e* tury was in these things quite blind. A beautiful picture of *Caredone* (in the Pinacoteca of Bologna), *f* a Madonna on clouds, showing the child to the saints kneeling below, contains both expressions; in the holy Blacksmith (S. Eligius?) the conventional ardour, but in S. Petronius with his three chorister boys there is a calm ritual devotion; did the master divine how far more impressive is the effect of this last?

Now also they prefer to represent the Madonna no longer only as an object of adoration, but herself feeling the supersensual longing, the holy grief. The beautiful head of *Van Dyck* (p. 226*b*) already shows this; the Assunta or Mater Dolorosa almost always represent a higher being than the mere mother of the Child, who still falls into naturalism, without being naïve as in the beautiful pictures of Murillo. There are good Mothers and Holy Families by the Caracci, especially *Annibale*, in the manner of Correggio. By *Guercino* there are some single figures of the Madonna with a noble matronly expression. *Guido* is very unequal; an excellent Madonna with the Sleeping Child, in the Quirinal; a *g* good early Holy Family, in the P. Spinola, Strada Nuova, at Genoa; *h* but one of his most important Madonnas, which he has treated as a special picture (Turin Gallery, *i* copy in the Brera at Milan, an *j* imitation by *Elisabetta Sirani* in the Pal. Corsini at Rome), and also *k*

* [*Carpaccio*, however, represents this in the legend of S. Jerome, before whose lion the brothers of the order are flying in terror (Scuola di S. Giorgio. in Venice), which produces a really comic effect.—Mr.]

as a part of the great picture of the Vow taken during the Plague (Pinacoteca at Bologna) looks intolerably pretentious, as if she were showing the child for money. In general at this period the mother is too often only an ill-humoured guardian of the child (oval picture by *Maratta* in the Pal. Corsini at Rome); she often scolds, so that the musical Putti and other attendants only receive her commands quite timidly and with formal submissiveness, and the little John hardly ventures to approach. The aristocratic repelling manner that is here given to holy personages (comp. p. 235) has its parallel in the views of the time concerning the priestly order (Ranke, Papste III. 120). Not without reason is one always charmed by *Sassoferrato*, whose mild beautiful carefully painted Madonnas without exception show a motherly feeling for the sake of which one forgets the want of grandeur and higher life. (Examples in several places, especially Pal. Borghese at Rome, room vi., No. 18; Brera at Milan, Turin gallery; in S. Sabina at Rome, chapel right of the choir, the only large altar-piece; Madonna del Rosario, most excellent in execution; in the Uffizii and in the P. Doria at Rome, room 3, No. 9, adoring Madonnas without children, looking modestly down, without the glorified expression by which Carlo Dolci, for instance, is essentially distinguished from Sassoferrato.) Among the Madonnas of the Naturalists, one of the above-named (p. 218 *d*) pictures of *Pellegro Piola* is among the best and most charming; *Caravaggio*, on the other hand, transfers this most simple subject to his favourite Gipsy world. (Large Holy Family in the Pal. Borghese, room 5, No. 26.) So with *Schidone* (Pal. Pallavicini at Genoa). *Maratta's* Madonnas again are the echo of Guido.

SANTE CONVERSAZIONI.

The Santa Conversazione (Madonna with Saints) has now to be, as with the later Venetians, adapted to some special emotion and moment, so that the Madonna and Child are in some special relation with one of the Saints in which the others also take part in some way. This occurred innumerable times, for instance, after the example of Correggio with the hazardous subject of the Marriage of S. Catherine. Still more frequently the Mother and Child are transplanted beyond any earthly locality into the clouds and surrounded with angels; the period of glories and visions begins, without which, at last, hardly any altar-piece is now produced. The type therein is not a Madonna di Foligno, but directly or indirectly the cupola of the Cathedral at Parma, with the illusory view from beneath, the realization of the clouds, the troups of angels. Of this kind are several large pictures of the Pinacoteca of Bologna, as for instance *Guido's* already-mentioned picture of the Vow of the Plague, in the lower half of which kneel seven Saints, some of them with the most telling expression which he can command; *Guercino's* Investiture of S. William of Aquitaine shares with his Burial of S. Petronilla (gallery of the Capitol) the fault, that the heavenly group remains out of connection with the earthly, and yet is too near to it; but also the broad masterly energetic treatment is the same in both pictures. (Another instance of the substitution of the Santa Conversazione for a momentary action; properly only the Bishop Felix, S. William, S. Philip and S. James ought to be joined with the Madonna in one picture). *Luca Giordano* was rightly guided on

such an occasion by his equable temperament; his Madonna del
a Rosario (Naples Museum) floats in on clouds under a Baldachin borne by angels, while in front S. Dominic, S. Clara, and others in devotion wait reverently for her; this development of the Glory into a heavenly procession was quite according to national Neapolitan feeling, and the detail is of the same kind. (Another large picture
b by Luca in the Brera at Milan.) *Ercole Gennari* carries his double vision to the extreme (Pinacoteca
c of Bologna): the Madonna appears on clouds to S. Niccolo of Bari, who is likewise floating upon clouds above a stormy sea. The contrast also of Glories with Martyrdoms (see above), however poetically given, has something artistically wrong in it.

But the supernatural comes even into the lonely cloister cell, enters into the existence of a single holy man. Here, in inclosed spaces, the local realisation is as a rule very disturbing. It would sound like mockery if we were to test the best pictures of their kind on this point, and especially to describe exactly the actions of the angels here so
d altogether without *gêne*. (Pinacoteca of Bologna, S. Antony of Padua, kissing the foot of the
e Bambino, by *Elisabetta Sirani*; S. Giacomo Maggiore, at Bologna, fourth altar on the right. Christ appearing to Giovanni da S. Facondo, by *Cavedone*.) If a ruder naturalist, as for instance *Spagnoletto*, altogether leaves out the visionary element, there comes out at least an innocent genre picture;
f his S. Stanislas Kostka (Pal. Borghese) is a simple young seminarist, who has had a child laid on his arm, and is now amiably watching how it catches hold of his collar.

The Madonna floating upon clouds is at this period hardly to be distinguished from the Assumption, the Virgin mounting towards heaven. (How clearly had Titian described the Virgin in the Assumption!) Now, besides, certain pictures are expressly painted as Ascensions into Heaven. So the colossal picture by *Guido* in S. Ambrogio at Genoa (high altar *g*
on the right)—one of those masterpieces which leave one cold. Of the Assumptions of *Agostino* and *Annibale Caracci* in the Pinacoteca *h*
at Bologna, the first and most important is an example of the realization in a local space of the supernatural: the "upwards" is made obvious by making the Madonna lie in an oblique position upon a beautiful group of angels; happily the head also gives the beautiful impression of longing, losing itself in delight. The Apostles collected below at the tomb seldom rise to any pure inspiration.

Single altar-pieces are also quite filled up with the Glory. In S. Paolo at Bologna (second chapel on *i*
the right) is to be seen one of the excellently painted pictures of *Lodorico Caracci*, "il Paradiso"; remarkable as a complete specimen of those concerts of angels, by which the school are involuntarily distinguished from their author, Correggio. *His* angels have rarely time for making music. A peculiar Glory picture by *Bonone* stands in S. Benedetto at Ferrara, *j*
on the third altar on the left; the Risen Christ is worshipped by nine Benedictine Saints grouped round him upon clouds, kissed, adored, marvelled at; the Santa Conversazione becomes a united ecstatic glorification. (Compare Fiesole's *k*
fresco in S. Marco, p. 54 *b*.)

CUPOLAS AND DOMES.

The Glories are in especial the chief subjects for paintings of cupolas and domes. Correggio's hazardous and unattainable type is

at first taken seriously. It is impossible not to value a work like, for instance, the frescos of *Lodovico Caracci* on the arch before the
a niche of the choir of the Cathedral of Piacenza; these rejoicing angels, who hold books and strew flowers, have something grand in them, and display an almost genuine monumental style. *Domenichino's* four Evangelists on the penden-
b tives of the cupola of S. Andrea della Valle at Rome are in parts grander than any pendentive figure in Parma; and if he does leave us unmoved by his allegorical, very beautifully drawn figures of
c the pendentives of S. Carlo à Catanari, if he mixes in an unpleasing manner, in the strikingly inferior pendentives of the Tesoro in the
d Cathedral of Naples, allegory, history, and supernatural things together, we lay the blame in one place on the allegory as such, and in the other on the depressed mood of the much ill-used master. *Guido*, in his (much painted over) Concerts
e of Angels in S. Gregorio at Rome (the one on the right of the three chapels, by it) produces at least quite a naïve, cheerful impression by the beautiful youthful forms without any pathos. In the Glory
f of S. Dominic (semi-dome of the chapel of the Saint in S. Domenico at Bologna), the Angels making music certainly turn a conventional glance upwards. Christ and Mary are in their expression of receiving him quite unimpressive; but the Saint is most grand, his black mantle spread out by Putti. To these early Glories, painted with elevated feeling, belongs also *Bonone's* beautiful semi-dome in S. Maria in
g Vado at Ferrara; of adoring Patriarchs and Prophets. Among the Neapolitans, *Stanzioni* is the most conscientious; in the shallow cupola of the chapel of S. Bruno, in S. Martino at Naples (2nd on left), in spite of the very realistically treated view "di sotto in giù," the upward movement of the adoring Saint, the cloud of Putti, the concert of full-grown angels is given with unusual beauty and grace of arrangement; in the shallow cupola of the second chapel on the right, on the other hand, Stanzioni has
k paid his full tribute to the ideas of his school in a subject which went beyond its power of conception—Christ in Limbo. Here, also, we must admire an artist from whom we are not otherwise accustomed to seek for anything superior in this kind—*il Calabrese*. In the transept of S. Pietro à Majella, he
i has painted, in flat ceiling-pictures, the stories of Pope Celestine V. and S. Catherine of Alexandria, this time not only with outward energy, but with spirit and thought; his naturalism becomes almost dignified where the body of Catherine is borne upon clouds to Sinai by singing angels bearing torches and strewing flowers.

But the painting of ceilings only too soon becomes the scene of contention for every kind of want of principle. Under the idea that no one often has the physical power to examine a ceiling picture long and carefully, and that credit is only to be gained by the general effect, they fell into the style of which we have spoken on the occasion of Pietro da Cortona (p. 223). The transition is made by the unprincipled *Lanfranco*, first by his stealing from Domenichino (pendentives of the cupola in the Gesù Nuovo at
j Naples, also that in the SS. Apos-
k toli there, where likewise all the uninteresting, untrue paintings of the ceiling, and the somewhat superior Pool of Bethesda over the portal, are by Lanfranco), then by these more bold improvisations (ceiling and wall lunettes in S. Martino; cupola in S. Andrea della Valle at Rome.) The way
m in which he usually attempted

the supersensual is seen, for instance, in his S. Jerome with the Angels (Naples Museum). Their successors had not only cupolas, but church ceilings of all kinds to fill with Glories, Paradises, Assumptions, Visions; besides the floating groups and figures hovering in every possible plane above the head of the spectator, there is on the edge a whole population in groups, standing on balustrades, terraces, &c.; for these *Pozzo* created a new space in the form of splendid perspective halls. Where do we now find the truly supernatural? With incredible superficiality they adopted from Correggio the most external part of his floating life, his passion, his ecstacies, especially his clouds and foreshortenings, and thereby combined out of it the thousands of brilliant scenes of light and foam, of which the illusory working is there enhanced and confirmed by the miserable accessories above described. Who would wish to dwell in this heaven? Who believes in this beatitude? To whom does it give a higher tone of feeling? Which of these figures is even executed so as to give us an interest in their existence in heaven? How most of them idle about on their clouds; how lazily they lean down from them!

Besides the works of Pozzo and others, cited above, the following are most worth mentioning. *Gauli:* *b* the large fresco in the nave of the Gesù at Rome, with peculiarly smartly handled colours and foreshortenings; the painter uses every means to make us believe that his troups have floated out of the empyrean through the frame to the high altar. (Sketch *in* oil in *c* the Pal. Spada.) In Genoa, the most brilliant are: *Giovanni Bat-d tista Carlone* (frescos of S. Siro, &c.) *e* and *Carlo Baratta* (S. M. della Pace, transept on the right, Assumption of S. Anne.) In Venice: the bright coloured *Giov. Batt. Tiepolo*, who carries his foreshortening from below further than any, so that the soles of the feet and nostrils are the characteristic parts of his figures; [in their intellectual liveliness, however, every pictorially cultivated eye will find pleasure. (Victory of Faith, on the ceiling of S. M. della Pietà on the Riva; Glory *f* of S. Dominic in SS. Giovanni e *g* Paolo, last chapel on the right; the same in S. M. del Rosario, *h* ceiling paintings of the Scuola del Carmine; then, apparently the *i* most beautiful thing that Tiepolo ever painted, the ceiling of the great hall in the Palazzo Labbia; *j* the altar pictures in the Chiesa della *k* Fava, in S. Aluise, in S. Paolo, *l* and elsewhere.) Also the some-*m* times very tolerable mannerist, *Giov. Batt. Piazzetta*, deserves mention (Glory of S. Dominic in SS. Giovanni e Paolo, last chapel *n* on the right). In single heads and half-length pictures, Piazzetta is very attractive by his effective division of the masses of light and shadow.—Mr.]

How *Mengs* first entered his solitary protest against this rank degeneracy has been mentioned above (p. 220). The complete reaction through a new classic style, which we no longer attempt to describe, came in with *Andrea Appiani*. He has frescos in S. Maria presso S. *o* Celso, at Milan.

HISTORICAL SUBJECTS.

Profane painting in the times of universally adopted naturalism is hardly to be distinguished from sacred painting. The histories of the Old Testament, especially, for instance, in the many pictures of half and whole figures which issued from *Guercino's* workshop, do not vary in style from profane histories. There are, by

Guercino, besides the uninteresting histories, some excellent ones like those mentioned above (p. 220), or like his "Solomon with the Queen of Sheba." (Sta. *a* Croce in Piacenza, transept on the right.) Histories like that of Susanna, or Potiphar's Wife with *Joseph* (large pictures by *Bilirerti* in the Pal. Barberini at Rome and *b* in the Uffizii), or of Lot and his Daughters, situations like that of Judith take nothing from the Bible but their occasion. (The Susanna *c* of *il Capuccino*, in the Pal. Spinola, Strada Nuova, at Genoa.) The most beautiful Judith is undoubtedly that *d* of *Cristofano Allori* (Pal. Pitti, a *e* small copy in the Pal. Corsini at Florence, a much damaged copy in *f* the Pal. Connestabile at Perugia); certainly a woman of whom it is doubtful whether she is capable of any passion of heart, with swimming eyelids, full lips, and a decided corpulence, with which her splendid attire harmonises remarkably well. *Guido's* Judith is occasionally more noble (for instance, *g* in the Pal. Adorno at Genoa), also that of Guercino (p. 237 *g*); both give here and there the expression of longing thankfulness. Also the Daughter of Herod, as a subject, is best mentioned here. (Cold and *h* pompous, by *Guido*, Pal. Corsini at Rome.) With Domenichino the Old Testament histories are, on the whole, the weakest. Four ovals in *i* fresco, in S. Silvestro à Monte Cavallo at Rome, left transept; in the right transept is seen the careful large picture of one of his few pupils, *Ant. Barbalunga*, God the Father in a glory; below, two *j* Saints; in the Casino Rospigliosi, the Paradise and the Triumph of *k* David (?); Pal. Barberini, the Fall, consisting simply of ideas taken from other pictures. David with the head of Goliath, the pendant to Judith, perpetually repeated; the most vulgar is by *Domenico Feti*, who makes him actually sit upon the head. (Pal. Manfrin *l* at Venice.)

The parables of the New Testament, which by a noble treatment easily suit a Biblical type, are at this time entirely without this consecration, without making up for it by charm of the genre kind (as for instance in Teniers) or by miniature-like beauty (as, for instance, *Elzheimer's* "Prodigal Son," in the Pal. *m* Sciarra). *Il Calabrese*, when he painted the Return of the Prodigal Son (Naples Museum), evidently *n* regarded the antecedents of his principal personage as something very pardonable. "He could not help it." *Domenico Feti* (several *o* small parable pictures in the Pitti *p* and the Uffizii) is here one of the best. [These Parables of D. Feti appear in various places; similar ones, ascribed perhaps erroneously to B. Schidone, are in the P. *q* Sciarra, Rome.—Mr.]

Strictly profane painting of a mythological, allegorical, and historical kind, in which appear especially a number of scenes from Tasso, can only be shortly touched on here. The *Caracci* gave the tone on the whole by their great work in the Pal. Farnese. Just as they con- *r* structed ideal forms here without real greatness and without any really inspiring life (p. 219 c), but with ability and consistency, so they also composed the Love Scenes of the Gods. What they painted at Bologna from the Roman history, and so forth, in the friezes of halls (Pal. Magnani, Pal. Fava) is com- *s* pared with these hardly worth looking for. [The most important things left by the very talented *Agostino Caracci*, elder brother of Annibale, are the frescos in the Pal. del Giardino at Parma *t* (not by Lodovico Caracci—Mr.] Of the chimney pictures of the school the best have unhappily been cut out, so that I have found

a beautiful improvised figure of this kind by Guido for sale in a shop. [In the feeling of numerous
a spectators *Guido's* Aurora (p. 219 *e*) will keep the first place among ideal mythological representations.] The best and most beautiful is founded on *Domenichino*. The picture of Nymphs Bathing and Shoot-
b ing (Pal. Borghese at Rome) shows indeed neither quite pure forms nor Venetian fulness of life, but splendid motives, and that truly idyllic character which, here as with the Venetians (p. 190), is the happiest quality of mythological pictures. The frescos removed from the Villa
c Aldobrandini at Frascati (now there) preserve this same character by their arrangement in a grand landscape. The ceiling frescos in the principal room of the Pal. Costaguti at Rome contain indeed an unfortunate allegory (the God of Time helps Truth to raise himself to the Sun God), but the forms are more beautiful and conscientious than with other painters who have painted in this palace (Guercino, Albani, Lanfranco, &c.). Two small very pretty little mythological pic-
e tures in the Pitti. The nearest to Domenichino in his treatment of the mythological was *Albani*,
f whose frescos in the Pal. Verospi at Rome (p. 219 *d*) have been already mentioned. Of his circular pictures of the four elements, the one
g larger specimen (Turin Gallery, among others) is one of the very best productions of modern mythological painting, while the smaller
h (Pal. Borghese, fifth room, No. 11–14) attains at least the greater amount of coquettish charm of which a Bolognese is capable; two
i pretty little pictures in the Uffizii; pretty Putti on the vault of the
j choir niche in S. M. della Pace at Rome. Here too Domenichino must have made the deepest impression on *Nicolas Poussin*. His pictures with the faint colours and somewhat vulgar forms do not charm the eye; but any one who looks at art historically, will follow this endeavour to remain pure and true in a time of false pretensions with real interest. And once he is quite naïve and beautiful in the Shepherd's scene or romance scene of the Pal. Colonna [certainly a genuine k
but very early picture of the master, in some parts indeed without style and very dark in colour, not to be compared with his splendid Bacchanalia in Paris and in London. Of all his mythological pictures in Italy, the only one that is genuine is the Theseus at Troezene, Uffizii l
not remarkable and very dark; of copies, the Gallery of the Capitol m
possesses the Procession of Flora (after the beautiful early picture in the Louvre); in the P. Manfrin at n
Venice the Dance of the Hours, whose incomparably beautiful original has passed from the Fesch Gallery into that of the Marquis of Hertford.—Mr.] *Guercino* has, besides the frescos of the Villa Ludo- o
visi (p. 222 *g*), painted a number of mostly uninteresting historical pictures (Mucius Scævola in the Pal. p
Pallavicini at Genoa), among which only that called Dido on the Funeral Pile (in the P. Spada at Rome) is q
distinguished for beauty of expression and unusual power of colouring. There is in the Uffizii, left r
gallery, by a little-known painter, *Giacinto Geminiani*, a "Finding of the body of Leander," which appears to combine in a high degree the best inspirations of Guercino and Poussin. *Guido*, as a rule, leaves us cold in such scenes. His Nausicaa (Naples Museum) with s
great calm is holding a court of her maidens. His Rape of Helen (P. Spada) takes place like any t
other departure in broad day. The excellent picture of a Nymph and a Hero, in the Uffizii. The fighting u
Genii (Turin Gallery), a beautiful x
and happy motive. The Aurora,

see p. 219 *e*. There is by *Elisabetta Sirani*, who is never weary of reproducing Guido's Maniera Seconda,
a a Caritas with three children in the P. Sciarra.

The Naturalists prefer painting sacred subjects in a profane manner to making the profane ideal; they make up for it by genre pictures. *Salvator*, who forsook them, and attempted all sorts of different manners, represented, in his already mentioned
b Catiline, a choice company (Pal. Martelli) of evil-natured, vulgar, aristocratically attired vagabonds. *Carlo Saraceni* paints the Juno, for
c instance (P. Doria at Rome), tearing out the eyes of the beheaded Argus with her own hands to give them to her peacock; the character of the goddess is suited to this action.

With *Pietro da Cortona*, and with the Neapolitans with *Luca Giordano*, there begins the period of pure decoration for mythological and allegorical fresco painting. Pietro's immense ceiling fresco which glorifies the fame of the
d Barberini family and his roof paint-
e ings in the P. Pitti, have been already cited; to guess what he exactly means we require a considerable acquaintance with the family history of the Barberini and the Medici. The ceiling by *Luca* in the
f gallery of the P. Riccardi at Florence, shows how Cardinal Leopold, Prince Cosimo III., and others come riding on the clouds as gods of light; round about them is arranged the whole of Olympus. How gladly one passes from these to *Giov. da S. Giovanni*, whose allegories (in the large lower hall
g of the P. Pitti) are still more absurdly conceived, but yet are executed with love, feeling for beauty, and glow of colouring. Space forbids us from naming again the Cortonists and followers of Luca, scattered as they are through the palaces of all Italy. To form an idea of the complications of their style, one need only, for instance, follow the favourite theme of the Rape of the Sabines, and remark what are the points always and exclusively brought forward in this scene. Luca himself is sometimes *naive* in Rubens' style, in smaller pictures, as for instance the Galatea in the Uffizii. In the *h*
seventeenth century the above-named (p. 220 *g*) Roman painters strove also in the profane style to produce careful and correct pictures without any special occasion: in the ceilings of princely halls they rather let themselves go to Cortona's manner both in allegorical subjects and in style of painting. (P. Colonna: in the gallery, the *i*
Battle of Lepanto allegorically glorified in honour of Marcantonio Colonna; another ceiling, by *Luti*, in honour of Pope Martin V.)

GENRE PAINTING.

We must not dwell either on the genre painting, which especially prospered among the Naturalists proper. *Caravaggio*, the creator of the new style, selects to express it the life-size Venetian half-length figure, giving it on a plain dark ground a repulsively humorous or horribly dramatic purport. His Card Players (P. Sciarra *j*
at Rome), his Fortune Teller (Capitoline Gallery), his Two Drink- *k*
ers (Gallery of Modena), have a *l*
world-wide fame; and his "Tribute Money" and "Christ among the Doctors" properly belong to this set. This style, sometimes tending more to history, sometimes more to family portraits, soon met with approval throughout all Italy, in spite of its poverty and one-sidedness. The pupils of Guercino painted many things of this kind. *Honthorst* goes especially

into this line, only more burlesque. (P. Doria at Rome; a Uffizii at Florence, where, among other things, is his best work, a supper-party of doubtful characters: other things in all great collections.) Other copiers: *Manfredi*, *Manetti*, *Giov. da S. Gio*- b *vanni* (all in the P. Pitti), *Lionello Spada* (large gipsy scene in the c Gallery of Modena); some really d good things in the Academy of Venice—a Lute-player, with wife and boy, a group of three Gamblers (perhaps by *Carlo Saraceni*, to whom belongs the excellent figure of a Lute-player (in the P. e Spinola at Genoa). A picture of *Spagnoletto* (Turin Gallery) is quite original; Homer, as a blind improvisatore with a fiddle, alongside of him his amanuensis, painted with feeling. Others go back into innocent existence pictures: *il Capuccino* and *Luca Giordano* paint f cooks with poultry (P. Brignole at g Genoa, P. Doria at Rome); but *il Calabrese*, perhaps, like the last named, under Flemish influence, made a large grand concert in h whole-length figures (P. Doria. There is a really good Flemish i "Music at Table" in the P. Borghese, room 11, No. 4.) *Salvator's* half and whole figures are in general only swaggering upholstery j pictures. (P. Pitti: un Poeta; k un Guerriero). In the Turin Gallery an excellent genre picture of the Bolognese school by *Giuseppe Maria Crespi*, surnamed *lo Spagnuolo* (see p. 238 *d*), not Daniele Crespi, as pointed out there: S. John Nepomuk, hearing the Queen's Confession, while a poor man stands by waiting. (Whole figures under life-size.)

Alongside of this Caravaggio genre there existed from the beginning of the XVIIth century, at Rome, another in the proper Netherlandish manner. The Dutch *Peter van Laar*, surnamed *Bamboccio*, *Michelangelo Cerquozzi*, *Jan Miel*, and many other northern and Italian painters recognised the true laws and conditions proper to this style, and thereby produced much that is excellent. (The author has but a fragmentary knowledge of these painters. The chief collection is P. Corsini at l Florence; the best by Cerquozzi are perhaps in foreign countries; a good small picture of Jan Miel, the Thorn-Extractor, in the m Uffizii). *Jacques Callot's* paintings have not nearly the charm of his etchings: many things also are not accurately named. [Hardly any artist's name is so misused as that of Callot. Paintings by his hand are difficult to authenticate, and in Italy, for instance, certainly are not to be found. What is ascribed to him (les Malheurs de la Guerre, series of pictures in the P. Corsini at Rome, views of n towns rich in figures and another series of smaller pictures in the Academy of Venice) is mostly re- o pulsive unpleasant rubbish, at the best, by the Pisan *Pietro Ciafferi*, surnamed *lo Smargiasso*. — Mr.] All this is far surpassed by the number of treasures of the proper Dutch and Antwerp schools at Turin and in the Uffizii, of which p we cannot attempt to speak. [The combination of the most remarkable paintings of this kind, which both the above-named galleries possess, would alone form a collection which would not be far behind many larger collections of the North. Of first-rate pictures: *Jan Steen*, No. 977, the Painter with his Family; *G. Metsu*, 972 and 918, the Hunter, the Lute-player; *G. Dow*, No. 926, Going to School; *F. Micris*, No. 854, the Charlatan. A fine collection of Dutch paintings belonging to the Grand-Duchess Mary of Russia, in the Villa Quarto, q near Florence. Also the Brera, r P. Borghese, and the Academy at s

Venice possess some good things. But in the collection of the last the catalogue shows the greatest possible ignorance and confusion of ideas.—Mr.]

The recognised æsthetical view of that time of the Italians altogether eschewed genre, in so far as it did not turn to emotion, like the rest of their painting. Hence their preference for half-length figure pictures without local surroundings and without accessories.

In the smaller divisions *Castiglione* represents animal painting, without any very distinct feeling for it: he worked in partly life-size
a decorative pictures (P. Colonna at
b Rome; Uffizii); while *Mario de' Fiori* represents flower-painting, meant only as decoration (glass
c cabinets in the P. Borghese). Compare with it the infinite love of nature of *Rahel Ruysch*, and the certainly more conventional but still most elegant palette of *Huy-*
d sum (P. Pitti). The greatest collection of flower pieces, among which are excellent ones by *De*
e Heem, is in the Turin Gallery. There also is a genuine *Potter* (four cows); [perhaps the most valuable Dutch picture which Italy possesses anywhere; by *Snyders* and *J. Fyt*, excellent still-life pictures.—Mr.]

Their battle pictures formed a special branch of Italian art of that time. Their chief idea was the representation of the tumult as such, arranged according to colour and masses of light. *Salvator Rosa* as well as Cerquozzi gave the tone in this, in which still there is a distinct reminiscence of the Battle of the Amazons by Rubens. In
f the Naples Museum there are battle pieces and popular tumults by him and his Neapolitan imitators, *Aniello Falcone* and *Micco Spadaro*; also there is by him a large and a
g small battle piece in the P. Pitti,
h also some things in the P. Corsini at Florence. By *Bourguignon*, more rich in colour, who combines Cerquozzi and Rosa, the so-called Battle of St. Quentin, in the Turin
i Gallery, is considered as genuine; among others, [No. 420, good and genuine.—Mr.] two battle pieces in P. Borghese, a large one in P.
j Pitti, two large ones (apparently
k descriptions of particular events) and two smaller ones in the Uffizii, two
l in the P. Capponi at Florence, and
m several in the P. Corsini, where
n also one becomes acquainted with the whole school which belonged to these artists. Compared with the battle pieces of the Mannerists (e.g. of Tempesta), once copied from the Battle of Constantine, and now become quite meaningless, this new mode of treatment must be called a great advance. Still, along with excellent episodes which stand out (which are there constantly repeated), there is the most empty-minded patchwork between. In the course of a short period people had, as it appears, so completely seen and exhausted this style, that it died out; or else the unwarlike Italy left it to the Flemings (*Wouvermans*), the French (*Van der Meulen*), and the Germans, among whom *Ruyendas* gave them a new and original life. (Large series of battle pictures in the Turin Gallery, by *Van der*
o *Meulen* and *Hughtenburg*, as well as excellent things by *Philip Wouvermans*.

LANDSCAPE.

One of the most beautiful forms taken by the European spirit of art of this period is landscape-painting. Their most important works of this kind are found on Italian ground, in Rome, mostly by persons who were not Italians.

Inspired by the Flemish pictures, they had produced the first back-

grounds according to nature, not for their own sakes, but to elevate the feeling of the beholder, as far as possible, by the view of holy scenes (pp. 60–98) and faces painted with tenderness. Then *Raphael* had employed them for a higher, more systematic combination, when he had to depict the life of the Patriarchs with as few details as possible (p. 154). By *Polidoro* and *Maturino* there are two *a* fresco landscapes in S. Silvestro a Montecavallo at Rome (in a chapel on the left). At the same time Titian perceived the great necessity for them in existence painting, and when prompted by some decisive moment in the story, filled up the poetical impression by the character of the landscape surroundings. He first fully discovered this part of the world in its pictorial connection, and artistically employed the close union of landscape effects and tones of feeling. *Tintoretto* and the two *Bassani* followed him as far as they could (p. 201). *Dosso Dossi*, perhaps independently, came nearly as far as *Titian* (p. 167).

From the end of the sixteenth century there exists in Italy a general desire for landscape, which the Mannerists who were still in power disdained to satisfy, and it seems out of insolence. Then whole shiploads of pictures were ordered from the great Antwerp manufactory of *Brueghel*. Every Italian gallery contains more than one, often many, of these green, bright, overladen, miniature-like pictures, which are garnished with all possible sacred and profane histories. There are many of the most carefully painted, and also many by *Jan*, so called *Sammet Brueghel* (1568–1625), painted for his patron the Cardinal Federigo Borromeo, in the Ambrosiana at Milan. [One excellent one in the Brera; one very good in the gallery *d* at Turin.] One quite small one in Rome, at the P. Doria, combines, *e* for instance, the following apparatus:—Whale-fishing, Oyster-catching, Boar-hunting, and one of the Visions of John upon Patmos. The same gallery, one of the most valuable for all landscape painting, contains also landscapes by the *Bassani*, among others by a not otherwise known *Apollonio da Bassano*, a large one by *Giovanni Battista Dossi*, furnished with the scene of a princely reception; and, also, by the way, an Orpheus in the Lower World and a Temptation of S. Antony, by the more rare *Peter*, the *Höllenbreughel*, the brother of Jan. [Pictures also exist in various collections by *Jan*, the younger son of the Sammet Brueghel.—Mr.] The Antwerp pictures are indeed mostly, on account of their variety of colour and the microscopic style of their execution, less sympathetic than those of the Bassani, who make sharp lights and hazy shadows float over their mountains with steep towns.

Besides their pictures there came also painters from the Netherlands, as *Matthäus Bril*, who painted al fresco, *e.g.* in the Vatican (Sala Ducale and Biblioteca), views and *f* imaginary compositions, both equally wanting in feeling. (A picture in P. Colonna.) Also his younger *g* brother, *Paul Bril* (1554–1626), the important mediator for the combination of Flemish and Italian landscape. His early pictures are still over bright (P. Sciarra), and *h* the poet only gradually becomes an artist and learns how to express his feeling for nature grandly. Whether he owes more to Annibale Caracci, or the converse, may be a question; in any case he is the first Netherlander in whom appears a higher feeling for lines. There are pictures of all his periods in the Uffizii; two of the middle *i* period in the P. Pitti. Fresco *j* landscapes in the building added on

a to the right of S. Cecilia at Rome. Parallel with him *Adam Elzheimer*, of Frankfort (1574–1620), shows real artistic power in his exquisite *b* miniatures. Uffizii: Hagar in the Wood, a scene from the story of Psyche, Shepherds with the Syrinx. His oaks, his beautiful distances, his cliffs of rock, give the poetry of nature in really beautiful lines. What exists in Italy by *Vinckebooms*, by *Jodocus Momper*, and other painters of this generation in Italy, might, if it were worth the trouble, easily be distinguished; but, whenever the author has the happiness to go to Florence, the two landscapes *c* of *Rubens* (P. Pitti) are among his greatest delights. The "Hay Harvest at Mechlin," in the quietest landscape lines, gives quite a delightful sense of air and light; while the "Nausicaa," with its rich landscape of rocks and sea and its fanciful effects of light, elevates us into the enjoyment of a fabulous state of existence. (Not painted as pendants to each other, as the unequal size shows clearly.) What *d* there is in Italy by *Ruysdael* (Turin *e* gallery, P. Pitti), *Backhuyzen*, and other Dutch painters in Italy, hardly deserves consideration in comparison with the treasures of northern collections—the "Little Castle in the Moat," by *Andr.* *f Stalbent* (Uffizii) and the gloomy landscape of *Rembrandt* (also there) might almost counterbalance it. [The last-named picture may be ascribed with tolerable certainty to *Philip Koninck*.—Mr.] [More probably by *Hercules Seghers*.—Bode.]

The impulse comes apparently from Titian, which had in the meantime inspired the Bolognese with their conception of landscape. In opposition to the absence of system of the Flemings, they set up the laws of composition, the arrangement and noble form of the objects, the sequence of colour. They meantime but rarely give the principal place to landscape; *Annibale* clearly aimed at a mixed style, in which landscape and history should produce a harmonious expression. (Several semicircular pictures with histories of the Virgin, P. Doria, *g* third gallery, Nos. 1, 16, 18, 24; a small Magdalene, there also, first gallery, No. 3; another in P. Pal- *h* lavicini at Genoa; a very excellent rocky landscape with bathers in guache colours, by *Agostino*, executed with wonderful mastery in P. Pitti.) By *Grimaldi*, the prin- *i* cipal landscape artist of the school, one can see but little in Italy; unfortunately also by *Domenichino*. (A beautiful landscape with bathers in the P. Torrigiani at Florence; *j* two others, much darkened, in the Uffizii; frescos in the Casino of *k* the Villa Ludovisi.) *Francesco Mola* *l* often has a S. Bruno in a beautiful mountain landscape (among others P. Doria). [A great picture in the *m* Louvre.—Mr.]

Salvator Rosa, half self-taught in landscape, is more truly and powerfully inspired in this style than in any other; he only owes his higher cultivation to the works of the Bolognese and to the French about to be mentioned. Rocky landscapes with evening lights, often stormy and precipitous ocean bays (P. Colonna at Rome), garnished *n* with mysterious effects, are, to begin with, his chief subjects; there he rises to a calmly grand manner, overpowering by remarkable forms and streams of light. (La Selva de' Filosofi, that is the Story of Diogenes, in the P. Pitti; *o* the Preaching of John and the Baptism of Christ in the P. Guadagni *p* at Florence, principal pictures; others in the P. Corsini and Cap- *q* poni, as also in the Uffizii.) In the *r* interval, or later, he also painted more audacious bravura pictures (la Pace in P. Pitti), and cold, *s* careful, large, crowded sea-pictures

(also there). Of what date is the fanciful landscape with the ghostly corpse of Saint Paul the Hermit, I *a* do not venture to decide (Brera at Milan). [Others in the P. Maffei at Volterra, where there is a large collection of letters by Salvator.—J.] There are pictures by his pupil *Bartolomeo Torregiani* in the P. *b* Doria at Rome, first gallery, No. 743.

The one of them all most conscious of his purpose, the definite creator of the laws of landscape, is *N. Poussin*. His more important landscapes are nearly all in St. Petersburg or in Paris; still, one *c* finds in the P. Sciarra that beautiful simple water landscape, in which St. Matthew with the angel sits among ruins [one of those pictures with the greatest grandeur of lines, such as only Poussin has made. —Mr.] *Gaspard Dughet*, surnamed *Poussin* (1613—1675), was his pupil and relation. With him nature speaks the powerful language which still is heard from out the mountains, oak forests, and ruins of the neighbourhood of Rome; this tone is often heightened by stormy wind and tempest, which shudder through the whole picture; in the forms the sublime predominates; especially the middle distances are treated with a seriousness found in no other artist. In both the aisles of S. *d* Martino a' Monti at Rome there are a number of mostly much disfigured landscapes in fresco, with the stories of Elijah; in the P. *e* Colonna there are thirteen landscapes in water-colour, and as many *f* in the P. Doria: these series stand the great test whether a landscape can be made effective only by lines and principal forms, without the charm of brilliant colour and detail. *g* In the P. Corsini at Rome, among several hardly less good, the Storm and the Waterfall, the latter much injured by unfortunate blackening, especially of the green, like many other pictures by Gaspard. In the Ac- *h* cademia di S. Luca several good pictures. In the P. Pitti, four excellent *i* little pictures, which have remained unusually clear; in the Uffizii, a small forest landscape. In the Gal- *j* lery of Turin, two tall pictures. *k*

The same type which Annibale had given the first idea of, and the two Poussins had carried out, remained for long the ruling type; so that the Dutch, with their more realistic landscape, formed, on the whole, a (certainly glorious) minority. It represents an unused nature, in which the traces of human work only appear as architectural works, chiefly as ruins of old times, also as simple huts. The human race which we imagine or find represented there belongs either to the old fabulous world, or to sacred history, or to pastoral life; so that the whole impression is heroic pastoral.

This type reached its highest point in the contemporary of the Poussins, *Claude Gelée*, surnamed *Lorraine* (1600—1682). He was for a long time the assistant of *Agostino Tassi*, a fellow-worker of Paul Bril (works of Tassi are found in the P. Corsini at Rome, in the Uffizii, and *l* in the P. Pitti); he reached his *m* greatest height after a youth at Rome very full of trials. His landscapes are less powerful in their composition than those of Poussin, but there is in them an inexpressible charm. Claude, as a finely attuned soul, hears in Nature the voice which is especially qualified to console the human race, and repeats her speech. For him who buries himself in his works—their smooth, beautiful perfectness alone makes this a grateful work—no further words are necessary. In the P. Doria at Rome, third gal- *n* lery, No. 12, il Molino (early picture), No. 23, the Temple of Apollo (principal work); first gallery, No. 25, Repose in Egypt. (In the P.

a Rospigliosi, impossible to see: among others the Temple of Venus.)
b In the P. Sciarra, Riders near a Harbour; the Flight into Egypt, both little jewels. In the P. Bar-
c berini, an excellent small landscape.
d In the Naples Museum, a Sunset on the Sea; the Grotto of Egeria (almost too cool for Claude). In
e the Uffizii, evening landscape with bridges, stream, and moun-tain; evening sea-piece landscape
f with palaces. In the Turin Gallery, two beautiful pictures forming a pair (genuine).

There is nothing in Italy by his followers which at all approaches him. The pictures of *Swanevelt* (in
g the P. Doria at Rome and in the P.
h Pitti), by *Johannes Both* (also there), by *Tempesta Molyn* (pictures of all sorts of places), up to the improvi-sations of *Orizzonte* (with which an
i upper room in the Villa Borghese is quite filled), and the often very careful architectural pictures of *Pannini* (P. Corsini at Rome, Turin
j Gallery), only gives forth single rays
k of the light which shines out full in Poussin and Claude.

Any one who comes across these two masters out of Italy will feel them awake in him, much more strongly even than the most bril-liant modern views, the longing for Rome, once seen, never to be forgotten, which can only slumber, and never dies out. The writer has had his own experience of this. He wishes to those who may read and approve him, and take him as their companion across the Alps, the calm joy of soul which he tasted in Rome, the remembrance of which comes back to him so powerfully even in looking on the feeble copies of the grand masterpieces of art.

INDEX OF PLACES.

ANCONA
S. Domenico
L. Lotti, 184 *p*
Titian, 187 *k*
AREZZO
Cathedral
Spinello, 29 *h*
P. della Francesca, 71 *f*
Painted Glass, 106 *k*
S. Agostino
Spinello, 29 *i*
S. Annunziata
Painted Glass, 106 *k*
S. Bernardo
School of Giotto, 29 *k*
S. Domenico
Parri Spinello, 29 *j*
S. Francesco
P. della Francesca, 71 *e*
Spinello, Bicci di Lorenzo, 29 *l*
La Pieve
Lorenzetti, 46 *e*
Accademia
Vasari, 210 *k*
Public Gallery
Signorelli, 69 *k*
Casa Montauti
Vasari, 210, note
ARONA
(Upper Church)
Gaudenzio Ferrari, 115 *p*
ASCONA
Seminario
Lagaia, 115 *q*
ASINALUNGA
Principal Church
Sodoma, 169 *i*
Pacchia, 170 *i*
ASSISI
S. Francesco
(Upper Church)
Giunta Pisano, 21 *f*
Cimabue, 21, 22 *b*
Painters of thirteenth century, 21 *e*, 22 *d*

ASSISI—*continued*
S. Francesco
(Lower Church)
Giotto and his school, 30 *b*, 38 *f*, 42 *a*
Spagna, 94 *d*
Adone Doni, 95 *a*
The Lorenzetti, 46 *a*
S. Antonio
Ancient Umbrian School, 88 *d*
S. Chiara
Giottino, 30 *d*
S. Damiano
Eusebio di S. Giorgio, 94 *j*
Cathedral
Alunno, 89 *f* (on the wall in the street)
Madonna degli Angeli
Tiberio d'Assisi, 94 *p*

BASSANO
Public Gallery
Franc. Bassano, 204 *n*
BERGAMO
S. Andrea
Moretto, 194 *x*
S. Spirito
Previtali, 86 *e*
Various Churches
Lor. Lotto, 184 *k*, *l*
Public Gallery
Mantegna, 75 *a*
Foppa, 77 *q*
Zenale, 78 *b*
Antonello da Messina, 82 *d*
Beltraffio or Lionardo, 115 *i*
Raphael or Spagna, 132, note
Ho. of Signor Frizzoni
Giov. da Udine, 182 *i*
Count Roncali
Cariani, 193 *m*
BOLOGNA
S. Petronio
Wall Frescos (about 1400), 48 *a*

BOLOGNA—*continued*
S. Petronio
Fr. Cossa, 72 *g*
Lor. Costa, 73 *a*
Painted Glass, 106 *a*
Girol. da Treviso, 164 *j*
S. Pietro (*Cathedral*)
Bagnacavallo, 164 *b*
Lod. Caracci, 236 *b*, 231 *a*
S. Bartolommeo a Porta Ravegnana
Colonna, 221 *g*
Albani, 230 *m*
S. Bartolommeo di Reno
Caracci, 231 *l*
Capuccini
Zoppo, 71 *c*
S. Cecilia
Lor. Costa, 73 *d*
Fr. Francia and pupils, 96 *d*
Domenichino, 219 *h*
Corpus Domini
Franceschini, 231 *h*
S. Cristina
Giacomo Francia, 96 *n*
Lod. Caracci, 229 *j*
Canuti, 234 *f*
S. Domenico
Filippino, 63 *d*
Cesi, 213 *p*
Colonna, 221 *k*
Guido Reni, 241 *f*
Tiarini, 233 *j*
Spada, 233 *j*
S. Francesco
Frescos in the Court, 216 *i*
S. Giacomo Maggiore
Simone de' Crocefissi, 47 *e*
Jac. Pauli, 47 *j*
Lorenzo Costa, 73 *e*
F. Francia, 95 *d*
Innocenzo da Imola, 164 *g*
Laureti, 182 *e*
Passerotti, 213 *j*
Pr. Fontana, 213 *m*
Cesi, 213 *q*
Pell. Tibaldi, 213 *t*
Cavedone, 240 *e*
S. Giovanni in Monte
Lor. Costa, 73 *c*
Paintings on Glass, 106 *b*
Guercino, 232 *e*
S. Luca
Lavinia Fontana, 213 *n*
Cignani, 232 *c*
Madonna di Galliera
Albani, 232 *d*
S. Martino
Lor. Costa, 73 *f*
BOLOGNA—*continued*
S. Martino
Fr. Francia, 96 *a*
Aspertini, 97 *c*
Mezzaratta
Old Bolognese Paintings, 47 *k*, *e*
S. Micchele in bosco
Bagnacavallo, 163 *l*
I. da Imola, 164 *i*
Cignani, 221 *f*
Canuti, 221 *j*
Caracci, 221 *k*
S. Paolo
Cavedone, 231 *d*
Lod. Caracci, 240 *i*
S. Procolo
Giottesques, 47 *b*
S. Salvatore
I. da Imola, 164 *f*
Garofalo, 165 *r*
Pr. Fontana, 213 *k*
Tiarini, 231 *b*
Ai Servi
Lippo di Dalmasio, 47 *c*
I. da Imola, 164 *h*
Calvaert, 213 *o*
Frescos, 216 *i*
S. Stefano
Simone de' Crocefissi, 47 *d*
L. Sabbatini, 213 *i*
S. Vitale ed Agricola
Fr. Francia and pupils, 96 *b*
Collegio di Spagna
Zoppo, 71 *d*
University
Pell. Tibaldi, 213 *s*
Pal. Fava
Caracci, 243 *r*
Pal. Magnani
Caracci, 221 *e*, 243 *r*
Pinacoteca
Vitale, 47 *a*
Simone de' Crocefissi, 47 *f*
Jac. Pauli, 47 *i*
Avanzi, 47 *h*
Bolognese of fifteenth century, 48 *c*
A. and B. da Murano, 51 *j*
Fr. Cossa, 72 *f*
Alunno, 89 *i*
Perugino, 92 *a*
F. Francia, 95 *c*, 96 *c*
Copy, 96 *h*
Giac. Francia, 96 *m*
Am. Aspertini, 97 *a*
G. Aspertini, 97 *d*
Chiodarolo, 97 *f*
Pontormo, 130 *a*

BOLOGNA—*continued*
Pinacoteca
Bugiardini, 131 *n*
After Raphael, 139 *b*
Raphael, 140 *a*
Tim. d. Vite, 163 *j*
Bagnacavallo, 163 *n*
I. da Imola, 164 *c*, *d*, *e*
Girol. Marchesi, 164 *m*
Parmegianino, 178 *g*
Pr. Fontana, 213 *l*
Contemporaries, 213 *r*
R. Mengs, 221 *c*
Guido Reni, 233 *d*, 234 *a*, 236 *g*, 239 *j*
Lod. Caracci, 236 *c*, *e*, 231 *k*
Ann. Caracci, 240 *h*
Ag. Caracci, 240 *h*
Domenichino, 234 *e*
Albani, 235 *n*
Tiarini, 236 *a*
Guercino, 237 *x*
Cavedone, 238 *f*
Gennari, 240 *c*
Elis. Sirani, 240 *d*
BORGO SAN SEPOLCRO
S. Antonio Abbate
Signorelli, 69 *l*
P. della Francesca, 71 *i*
BORGO SESIA
S. Pietro Paulo
Lanini, 117 *f*
BRESCIA
Ancient Cathedral
Moretto, 194
S. Barnaba
Foppa, 77 *o*
Civerchio, 77 *s*
Savoldo, 194 *c*
S. Clemente
Moretto, 194 *o*
S. Eufemia
Moretto, 194 *j*
S. Francesco
Moretto, 194 *r*
Romanino, 195 *p*
S. Giovanni Evangelista
Moretto, 194 *m*
Romanino, 195 *q*
S. Maria di Calchera
Cal. Piazza, 193 *q*
S. M. delle Grazie
Moretto, 194 *l*
S. M. dei Miracoli
Moretto, 194 *q*
S. Nazaro e Celso
Titian, 188 *h*
Moretto, 194 *p*
BRESCIA—*continued*
The remaining churches almost all contain pictures by Moretto
Tosi Gallery
Solario, 117 *l*
Raphael, 132 note
Timoteo della Vite, 163 *h*
Cal. Piazza, 193 *r*
Moretto, 195 *g*
Moroni, 195 *g*
Angussola, 196 *h*
Fenaroli Gallery
Moroni, 195 *f*, *i*
BUSTO ARSIZIO
Church
Gaudenzio Ferrari, 116 *g*
CAGLI
Church of the *Dominicans*
Giovanni Santi, 75 *m*
CANOBBIO, on the Lago Maggiore
Church
Gaud. Ferrari, 116 *a*
CAPRAROLA
Castle
Zuccaro, 209 *k*
CAPUA
Cathedral
Madonna della Rosa, 52 *e*
Manner of Buoni, 98 *g*
CASARSA
Cathedral
G. A. Pordenone, 197 *g*
CASTELFRANCO
Principal Church
Giorgione, 180 *a*
CASTELNUOVO
Principal Church
Lor. Lotto, 184 *n*
CASTIGLIONE FIORENTINO
Segna, 23 *b*
B. Gozzoli, 64 *m*
CASTIGLIONE D'OLONA (near Varese)
Collegiata and Baptistery
Masolino, 59 *b*
CEFALÙ
Mosaics, 16 *c*
CENEDA
Cathedral
Natalino, 193 *u*
Previtali, 86 *e*
CITTÀ DELLA PIEVE
S. Maria de' Bianchi
Perugino, 91 *j*
Other Churches
Perugino, 91 *k*

CITTÀ DI CASTELLO
S. Trinità
Raphael, 133 note
CIVIDALE
S. Maria de' Battuti
M. da Udine, 198 *f*
Monastero Maggiore
Mart. da Udine, 198 *h*
COMO
Cathedral
Gaudenzio Ferrari, 116 *f*
Luini, 113 *e*
CONEGLIANO
S. Antonio
G. A. Pordenone, 197 *e*
Cathedral
Cima, 85 *h*
CORTONA
Cathedral
Signorelli, 68 *h*
S. Domenico
Lor. di Niccolò, 43 *b*
Fiesole, 53 *k*
Signorelli, 69 *c*
Gesu
Fiesole, 53 *f* and *n*
Signorelli, 69 *a*
Compania di S. Niccolò
Signorelli, 69 *b*
CREMONA
Cathedral
Boccacino, 87 *a*
Romanino, Bembo, and contemporaries, 196 *a*
G. A. Pordenone, 197 *m*
S. Agata and other Churches
Campi, and other Cremonese, 196 *b*
S. Agostino
Perugino, 92 *b*
EBOLI
R. de Oderisio, 31 *a*
S. Francesco
EMPOLI
Collegiata
Don Lorenzo, 56 *c*
FANO
S. Croce
Giovanni Santi, 76 *b*
S. Maria Nuova
Perugino, 92 *c*
FERMO
S. Giusto
L. Lotto, 184 *q*
FERRARA
Cathedral
Cosimo Tura, 72 *a*
FERRARA—*continued*
Cathedral
Garofalo, 165 *t*, 166 *a*
Guercino, 234 *i*
S. Andrea
Panetti, 73 *m*
Cortellini, 73 *n*
S. Benedetto
Scarsellino, 213 *e*
Bonone, 240 *j*
Certosa
Bastianino, 213 *a*
Roselli, 213 *d*
S. Domenico
Fourteenth century, 48 *i*
Garofalo
S. Francesco
Garofalo, 166 *b*
Ortolano, 167 *e*
Gesù
Bastarolo, 213 *c*
Gius. Crespi, 238 *d*
S. Maria in Vado
Grandi, 73 *g*
Panetti, 73 *l*
Girol. Marchesi, 164 *n*
Garofalo, 166 *c*
Bonone, 231 *n*, 241 *g*
S. Paolo
Grandi, 73 *h*
Scarsellino, 213 *f*
S. Spirito
Garofalo, 166 *d*
Alle Stimmate
Guercino, 238 *b*
Castle
Dosso and his School, 166 *n*
Pal. Schifanoia
Tura and Francesca, 71 *m*
Ateneo Picture Gallery
Tura, 72 *b*
Stefano da Ferrara, 72 *c*
L. Costa, 73 *g*
Panetti, 73 *k*
Carpaccio, 85 *q*
Mazzolino, 165 *c*
Garofalo, 72 *d*, 165 *s*
Dosso, 166 *g*
Bastianino, 213 *b*
Bonone, 232 *g*
Marchese Strozzi
L. Costa, 73 *g*
FIESOLE
S. Domenico
Fiesole, 53 *l*, *q*
L. di Credi, 68 *c*
Badia
Giov. da S. Giovanni, 217 *d*

FLORENCE
(Gates and Walls)
Frescos by D. Ghirlandajo, 66, note 2
Cathedral
Gaddo Gaddi, 22 *g*
Lor. Bicci, 27 *j*
Uccello, 64 *e*
Castagno, 64 *e*, 66 *n*
Painting on Glass, 105 *i*, *j*
Zuccaro, 209 *m*
Santi di Tito, 211 *e*
(Opera del Duomo)
Mosaics in Wax, 179
S. Ambrogio
School of Giotto, 27 *h*
C. Rosselli, 63 *q*
S. Annunziata
(Entrance Court)
A. del Sarto and pupils, 128 *e*
Rosselli, 64 *a*
Baldovinetti, 64 *a*, 65 *e*
(Church)
Lotti, 231 *g*
Aless. Allori, 216 *b*
Empoli, 216 *t*
Biliverti, 216 *v*
Mat. Rosselli, 216 *z*
(Cappella de' Pittori and Cloister)
A. del Sarto, 129 *b*
Pontormo, 129 *k*
Poccetti, 216 *x*
Badia
Filippino, 63 *a*
(Cloister)
Frescos, 98 note
Baptistery (*S. Giovanni*)
Mosaics, Jacobus and Tafi, 20, 21 *a*
Apollonius, 21 *a*
Camaldole (*agli Angeli*)
Poccetti, 216 *e*
Al. Allori, 236 *d*
Carmine
Masaccio and Masolino, 59 *e*
Filippino Lippi, 63 *l*
(Cloister)
G. da Milano, 27 *e*
(Sacristy)
Frescos, style of the Bicci, 27 *e*
Certosa (*near Porta Romana*)
Giottesques, 28 *a*
Mariotto, 126 *i*
S. Croce
Giotto and his School, 25 *e*, 32 *f*
Mainardi, 25 *e*
Gaddi, 32 *g*
FLORENCE—*continued*
S. Croce
Castagno, 66 *m*
Paintings on Glass, 106 *f*
Bugiardini, 131 *l*
Vasari, 209 *e*
Santi di Tito, 211 *b*
Ligozzi, 216 *n*
Cigoli, 216 *u*
Giov. da S. Giovanni, 217 *f*
(Passage and Sacristy)
School of Giotto, 26
(Sacristy)
School of Giotto, 26
(Cap. Medici)
School of Giotto, 26
(Former Refectory)
Giotto, 26, 32 *i*
(C. Pazzi)
Windows, 106 *f*
S. Felice
R. Ghirlandajo, 130 *t*
S. Felicità
School of Giotto, 27 *f*
T. Gaddi, 27 *f*
Pontormo, 130 *b*
Poccetti, 216 *c*
(Sacristy)
Giotto? 27 *f*
S. Filippo Neri
Stradanus, 209 note
S. Francesco al Monte
Paintings on Glass, 106 *g*
S. Frediano
Currado, 216 *w*
S. Giovanni della Calza
Perugino, 89 *n*
Franciabigio, 129 *a*
S. Giovannino
Currado, 216 *x*
Innocenti
D. Ghirlandajo, 66 *b*
S. Jacopo
Sogliani, 131 *i*
S. Lorenzo
Painted Glass, 106 *g*
Rosso Fiorentino, 130 *o*
Sogliani, 131 *g*
Bacchiacca, 131 *g*
Bronzino, 209 *a*
Sagrestia Vecchia
R. del Garbo, 131 *e*
S. Lucia de' Magnoli
Empoli, 216 *s*
S. Marco
Fra Bartolommeo, 125 *e*, *g*
Santi di Tito, 211 *d*

FLORENCE—*continued*
S. Marco
(First Cloister)
Fiesole, 53 *n*
Poccetti, 216 *d*
(Chapter-house)
Fiesole, 54 *b*
(Refectory)
D. Ghirlandajo, 65 *k*
Fra Bartolommeo, 125 *f*
(Cells and Passages)
Fiesole, 54 *a*
S. M. Maddalena de' Pazzi
C. Rosselli, 64 *b*
S. Maria Novella
Cimabue, 21 *d*
Orcagna, 26 *a*
Massaccio, 60 *b*
Filippino, 63 *n*
D. Ghirlandajo, 66 *a*
Painted Glass, 106 *d*
Bugiardini, 131 *o*
Vasari, 209 *f*
Ligozzi, 216 *o*
(Sacristy)
Fiesole, 53 *e*
(Chiostro Verde)
Uccello, 26 *b*, 64 *d*
(Cap. degli Spagnuoli)
School of Giotto, 26 *c*, 33 *a*, *b*, 36 *a*, 38 *c*, 39 *b*, 41 *a* and *d*
(Cloisters)
Spinello, 27 *a*
Giottino, 27 *e*
Santi di Tito, 211 *e*
Poccetti, 216 *g*
S. Maria Nuova
Bicci di Lorenzo, 27 *k*
Hugo v. d. Goes, 99 *c*
Fra Bartolommeo, 124 *e*
Giov. da S. Giovanni, 217 *h*
S. Martino
School of Massaccio, 60 *e*
SS. Micchele e Gaetano
Mat. Rosselli, 217 *a*
S. Miniato al Monte
Mosaic, 22 *f*
Spinello, 27 *d*
Monte Oliveto
Don Lorenzo, 56 *a*
S. Niccolo
Gentile da Fabriano, 50 *m*
Al. Allori, 216 *c*
Ognissanti
Giottesque, 27 *g*
S. Botticelli, 62 *c*
D. Ghirlandajo, 65 *j*

FLORENCE—*continued*
Ognissanti
(Courts)
Ligozzi, 216 *m*
Giovanni da S. Giovanni, 217 *g*
S. Onofrio (*Museo Egiziaco*)
Fresco of Last Supper (Perugineque), 93 note
Orsanmicchele
Ugolino da Siena, 27 *l*
S. Salvi
A. del Sarto, 128 *f*
S. Spirito
Filippino, 63 *g*
D. Ghirlandajo, 66 *i*
L. di Credi, 68 *a*
Painted Glass, 106 *e*
Rosso Fiorentino, 130 *p*
R. del Garbo, 131 *e*
Ingegno, 133 *a*
Al. Allori, 216 *a*
S. Trinità
Don Lorenzo, 55 *d*
D. Ghirlandajo, 65 *m*
Bigallo
School of Giotto, 27 *i*
Lo Scalzo
A. del Sarto and Franciabigio, 129 *c*
S. Pietro Martire
Poccetti, 216 *p*
Palazzo Pitti
(Lower rooms, left)
Giov. da S. Giov., 217 *c*
Picture Gallery
Lippo Lippi, 61 *g*
Botticelli, 62 *d*
Fil. Lippi, 63 *e*
Perugino, 91 *l*
Spagna, 94 *h*
Giov. Francia, 96 *p*
Giul. Francia, 97 *e*
A. Dürer, 103 *j*
Clouet (School of), 105 *f*
P. d. Francesca, 108 *e*
Castagno, 67 *a*, 109 *d*
Costa, 109 *g*
L. di Credi, 110 *b*
After M. Angelo, 123 *b*
Fra Bartolommeo, 124 *b*, *d*, 125 *i*, 126 *a*
Mariotto, 126 *h*
A. del Sarto, 127 *a*, *b*, *d*, *e*, *f*, 128 *a*
Franciabigio, 129 *g*
Pontormo, 129 *i*
Puligo, 130 *e*
Bronzino, 130 *i*
Rosso Fiorentino, 130 *n*

FLORENCE—*continued*
Picture Gallery
R. Ghirlandajo, 130 *r*
Bugiardini, 131 *o*
Raphael, 133 *b*, *c*, 134 *b*, 135 *b*, *e*, 137 *b*, 140 *c*, 142 *a*, *b*, *c*, *d*, 143 note
After Raphael, 138 *b*
Garofalo, 165 *g*
Dosso, 166 *f*
Carpi, 167 *f*
Sodoma, 169 *p*
Peruzzi, 171 *i*
Parmegianino, 178 *e*
Giorgione, 180 *g*
S. del Piombo, 181 *h*, *m*
Palma Vecchio, 183 *b*
L. Lotto, 184 *i*
Titian, 185 *a*, *d*, 186 *f*
After Titian, 186 *i*, 187 *i*, 191 *a*
Marco Vecellio, 191 *k*
Bonifazio, 193 *b*
G. A. Pordenone, 197 *b*
Bordone, 198 *m*
Tintoretto, 200 *a*, *d*
Bassani, 204 *k*
Bandinelli, 209 *b*
Zuccaro, 210 *m*
Miniature Portraits, 210 note
Mat. Rosselli, 217 *b*
Guido Reni, 219 *g*, 237 *l*
Salv. Rosa, 223 *i*, 249 *m*
P. da Cortona, 223 *m*
Furini, 224 *n*
Rubens, 224 *w*, 225 *h*, *l*, 249 *a*
V. Dyck, 226 *h*, *o*
Rembrandt, 227 *g*
Pourbus, 227 *n*
Sustermans, 228 *a*
Tinelli, 228 *g*
C. Dolci, 237 *b*, *l*, 228 *m*
Murillo, 228 *r*
Velasquez, 228 *t*
A. Caracci, 231 *m*
Artemisia Gentileschi, 235 *h* and note
Gennari, 237 *h*
Guercino, 237 *j*
Crist. Allori, 216 *y*, 237 *n*, 243 *d*
Cigoli, 237 *g*
Lanfranco, 238 *e*
Feti, 243 *n*
Domenichino, 244 *c*
Genre Paintings, 246 *p*
Flower Painters, 247 *d*
Bourguignon, 247 *k*
Paul Bril, 248 *j*
Ag. Caracci, 249 *g*

FLORENCE—*continued*
Picture Gallery
G. Poussin, 250 *g*
Tassi, 250 *k*
Swanevelt, 251 *c*
Joh. Both, 251 *c*
Accademia
Cimabue, 21 *c*
Giotto School, 28 *c*, 32 *e*, 35 *b*
Altar-pieces, 42 *b*, 43 *a*
Gentile da Fabriano, 50 *k*
Fiesole, 53 *b*, *c*, *j*, *o*
Don Lorenzo, 56 *b*
Masaccio, 60 *a*
Lippo Lippi, 61 *e*
Botticelli, 62 *c*
Filippino Lippi, 63 *c*
D. Ghirlandajo, 66 *c*
Granacci, 66 *k*
Castagno, 66 *m*
Verrocchio, 67 *g*
L. di Credi, 67 *j* and *l*
Signorelli, 69 *f*
Perugino, 91 *n*
Fra Bartolommeo, 124 *a*, *e*, 125 *h*, 126 *d*, 126 *f*
Mariotto, 126 *k*
Fra Paolino, 126 *r*
A. del Sarto, 129 *d*
Micch. di Ridolfo, 131 *b*
R. del Garbo, 131 *c*
Sogliani, 131 *g*
Raphael, 135 *a*
Pacchiarotto, 170 *k*
Vasari, 210 *l*
Al. Allori, 232 *k*
Palazzo Vecchio
Sala de' Gigli
R. Ghirlandajo, 130 *s*
Sala dell' Udienza
Salviati, 209 *h*
(Large Hall)
Vasari, 209 *g*
Pal. del Podestà or *Bargello*
Giotto, 27 *m*
Uffizii
(Passage towards Ponte Vecchio)
School of Bronzino, 130 *m*
(Picture gallery)
Giottesque, 28 *b*
Giovanni da Melano, 28 *b*
Giotto, 31 *d*
Sim. di Martino, 44 *d*
Fiesole, 52 *f*, 53 *d i*
Don Lorenzo, 55 *e*
Masaccio, 60 *b*
Lippo Lippi, 61 *f*
Botticelli, 62 *b*

FLORENCE—*continued*
Uffizii
Filippino Lippi, 62 *g*
P. di Cosimo, 64 *c*
Uccello, 64 *f*
D. Ghirlandajo, 66 *d*
Granacci, 66 *l*
Pollajuolo, 66 *q*
D. Veneziano, 67 *e*
L. di Credi, 67 *k m*, 110 *c*
Signorelli, 69 *h*
Mantegna, 74 *c*, 109 *f*
Marc. Palmezzano, 76 *e*
Mansueti, 81 *e*
Antonello, 82 *a*
Giov. Bellini, 82 note, 108 *g*
Perugino, 90 note, 91 *m*
Hugo v. d. Goes, 100 *a*
R. v. d. Weyden, 100 *e*
Memling, 100 *a*
Frumenti, 101 *e*
Qu. Metsys, 101 *g*
L. v. Leyden, 102 *c* and note
A. Dürer, 103 *c i k*
Schaüffelin, 104 *a*
Georg Penez, 104 *c*
L. Kranach, 104 *f*
Holbein, 104 *k*
Style of Clouet, 105 *f*
Lionardo, 108 note, 110 *c*, 111 *g*
After Lionardo, 111 *f*
P. d. Francesca, 108 *b*
Fr. Francia, 109 *b*
Lionardo, or L. di Credi, 111 *i*
Collection of Portraits, 109 note
Portraits of Painters, 227
Filippino, 62 *m*, 108 *g*
Holbein, 104 *k*
Luini, 113 *a*
Michelangelo, 122 *b*
Daniele da Volterra, 123 *k*
Fra Bartolommeo, 125 *j*, 126 *b*
Mariotto, 126 *j*
A. del Sarto, 126 *c*, 127 *e*
Franciabigio, 129 *g*
Pontormo, 129 *j*, *k*, 130 *d*
Bronzino, 130 *j*
R. Ghirlandajo, 130 *q*
Sogliani, 131 *h*
Bugiardini, 131 *l*
Raphael, 134 *a*, 135 *c*, *d*, 139 *a*, 143 *d*
After Raphael, 142 *b*
Guercino, 142 note
Giulio Romano, 160, 161
Mazzolino, 165 *b*
Dosso, 166 *e*

FLORENCE—*continued*
Uffizii
Sodoma, 169 *m*, *p*
Beccafumi, 171 *b*
Correggio, 174 *b*, *c* and note
After Correggio, 173 *a*
Parmegianino, 178 *i*
Caroto, 180 *k*
P. della Vecchia, 180 *k*
Basaiti, 180 *n*
Schidone, 181
Palma Vecchio, 183 *j*
S. del Piombo, 181 *d*, *h*
L. Lotto, 181 *d*
Titian, 185 *b*, 186 *a*, 190 *e*
Savoldo, 194 *b*
Moroni, 195 *h*
S. Angussola, 196 *g*
G. A. Pordenone, 197 *c*
Bordone, 198 *l*
Tintoretto, 200 *b*
Paolo Veronese, 203 *e*
Bassani, 204 *g*
D. da Volterra, 208 *b*
Bronzino, 209
Vasari, 210 *l*
Miniature Portraits, 210 note
Baroccio, 211 *s*, *u*, 212 *a*
Cambiaso, 212 *e*
Scarsellino, 213 *q*
Ann. Caracci, 218 *b*
Mengs, 221 *a*
Spagnoletto, 223 *h*
Rubens, 225 *d*, *k*
Van Dyck, 226 *p*, 227 *a*
Rembrandt, 227 *h*, *j*
Pourbus, 227 *o*
Lely, 227 *q*
Flemish Painters, 227
Sustermans, 228 *b*
Tinelli, 228 *f*
Domenichino, 228 *i*, 249 *i*
Dolci, 228 *n*
Velasquez, 228 *s*
Honthorst, 245 *m*
Cigoli, 234 *j*, 237 *q*
Caravaggio, 235 *a*
Artemisia Gentileschi, 235 *h*
Carlo Dolci, 237 *c*
Sassoferrato, 239 *f*
Biliverti, 243 *b*
Feti, 243 *p*
Albani, 244 *g*, *i*
Poussin, 244 *b*
Geminiani, 244 *n*
Guido Reni, 244 *u*
Giordano, 245 *h*
Jan Miel, 246 *m*

FLORENCE—*continued*
Uffizii
Dutch Genre Painters, 246 *p*
Castiglione, 247 *b*
Bourguignon, 247 *l*
Paul Bril, 248 *i*
Elzheimer, 248 *l*
Stalbent, 249 *d*
Ph. Koninck, 249 *f*
Salvator Rosa, 249 *p*
G. Poussin, 250 *h*
Tassi, 250 *j*
Claude Lorraine, 250 *q*
Collection of Drawings:
Raphael? or Pinturicchio, 93 *d*
Pal. Buonarroti
Michelangelo Drawings, 122 *c*
Pal. Capponi (*Via de' Bardi*)
Luini, 113 *b*
Franciabigio, 129 *h* and note
Venetian Portrait Painters, 198 note
Poccetti, 216 *k*
Furini, 224 *o*
Crist. Allori, 228 *e*
Bourguignon, 247 *m*
Salv. Rosa, 249 *o*
Pal. Corsini
Lippo Lippi, 61 *i*
Sandro Botticelli, 62 *d*
Ghirlandajo, 66 *e*
Signorelli, 69 *g*
Fra Bartolommeo and Albertinelli, 126 *o*
Puligo, 130 *f*
Bronzino, 130 *k*
Florentines of the seventeenth century, 217 *j*
Furini, 224 *p*
Sustermans, 227 *c*
Carlo Dolci, 217 *j*, 237 *d*
Marinari, 237 *d*
Crist. Allori, 243 *d*
Genre Painters, 246 *j*
Salv. Rosa, 249 *o*
Bourguignon, 247 *m*
Pal. Guadagni
Miniature Portraits, 210 note
Sustermans, 227 *d*
Salv. Rosa, 249 *n*
Casa Martelli
Salv. Rosa, 223 note
Pal. Panciatichi
After Raphael, 137 *e*
Pal. Riccardi
(Upper rooms)
Giordano, 245 *e*

FLORENCE—*continued*
Pal Riccardi
(Chapel)
Benozzo, 64 *j*
Pal. Strozzi
Titian, 186 *d*
Pal. Torrigiani
Filippino, 63 *f*
Signorelli, 69 *i*
Sogliani. 131 *j*
Domenichino, 249 *h*

FOLIGNO
S. M. infra Portas
Alunno, 89 *d*
S. Niccolò
Alunno, 89 *e*

FONDI
Cathedral
Manner of Buoni, 98 *h*

FORLI
S. Biagio e Girolamo
Melozzo, 75 *i*

GENOA
Cathedral (*S. Lorenzo*)
Baroccio, 211 *r*
Cambiaso, 212 *c*
Paggi, 218 *c*
S. Ambrogio
Ant. Semino, 79 *a*
Rubens, 224 *s*, 225 *d*
Guido Reni, 240 *g*
S. Bartolommeo degli Armeni
Cambiaso, 212 *h*
S. Donato
B. v. Orley (?), 101 *f*
S. Giorgio
Cambiaso, 212 *g*
Coello, 229 *d*
S. Maria di Carignano
Franc. Vanni, 211 *o*
Cambiaso, 212 *f*
Maratta, 234 *g*
Guercino, 238 *e*
S. Maria di Castello
Fifteenth Century, 50 *h*
P. F. Sacchi, 78 *m*
Brea, 78 *o*
Justus de Allemagna, 99 *b*
S. Maria della Pace
Baratta, 242 *d*, *e*
S. Matteo
Cambiaso, 212 *j*
S. Pancrazio
P. F. Sacchi, 78 *n*
Piaggia, 78 *n*
S. Pietro in Banchi
Paggi, 218 *b*

GENOA—*continued*
S. Siro
Giov. B. Carlone, 242 *d*
S. Stefano
Giulio Romano, 160 *k*
Dom. Piola, 232 *k*
S. Teodoro
Filippino, 63 *i*
Palazzo Giorgio Doria
Castiglione, 218 *d*
Van Dyck, 226 *l*
Pal. Adorno
Mantegna, 75 *d*
Clouet, 105 *f*
Perin del Vaga, 161 *i*
Palma Vecchio, 183 *g*
Cambiaso, 212 *d*
Pell. Piola, 218 *f*
Rubens, 225 *b*
Guido Reni, 243 *f*
Pal. Brignole (*rosso*) (*Sale ?*)
A. del Sarto, 128 *f*
B. Pordenone, 180 *m*
Bonifazio, 193 *e*
Moretto, 198 *e*
Bordone, 198 *n*
P. Veronese, 199 *b*
After Cambiaso, 212 *l*
Pell. Piola, 218 *e*
Guercino, 220 *c*, 229*k*, 232*h*, 237*i*
Rubens, 225 *c*
Van Dyck, 222 *e*, 226 *i*
Procaccini, 230 *f*
Caravaggio, 223 *j*
Capuccino, 233 *i*
Pal. Spinola
School of Luini, 113 *b*, *c*
Cambiaso, 212 *m*
Rubens, 225 *a*
Van Dyck, 225 *a*
G. Reni, 238 *h*
Capuccino, 243 *e*
Pal. Doria Tursi
Ger. David, etc., 101 *a*
Pal. Balbi-Piovera
Filippino, 63 *j*
B. Pordenone, 197 *v*
Caravaggio, 222 note
Van Dyck, 226 *c*, 226 *k*
P. Marcello Durazzo
Tintoretto, 200 *e*
Pal. Filippo Durazzo
Rubens, 225 *n*
Van Dyck, 226 *j*
Pal. Pallavicini
Old Flemish, 102 *e*
After Raphael, 144 note
Schidone, 239 *i*

GENOA—*continued*
Pal. Pallavicini
Guercino, 244 *n*
Ann. Caracci, 249 *f*
Pal. Doria
Perin del Vaga, 151 *a*, 161 *k*
Casa Casaretto (*Cattaneo*)
Van Dyck, 226 *m*
GROTTAFERRATA
Abbey Church
Domenichino, 219 *j*
GUBBIO
Cathedral
Ad. Doni, 95 *b*
Tim. della Vite, 163 *k*
ISOLA BELLA
Buttinone, 78 *c*
Lionardo or Melzi, 115 *g*
LEGNANO
Principal Church
Luini, 114 *d*
LOCARNO (Tessin)
Madonna delle Grazie
Fifteenth century, 78 *i*
LODI
Cathedral
Cal. Piazza, 193 *o*
Incoronata
Cal. Piazza, 193 *n*
Various Churches
Piazza, Albertino and Martino, 78 *i*
LORETO
Bishop's Palace
L. Lotto, 184 *o*
LOVERE
Tadini Gallery
Gentile Bellini, 81 note
LUCCA
Cathedral (*S. Martino*)
D. Ghirlandajo, 66 *f*
Paintings on Glass, 106 *k*
Fra Bartolommeo, 125 *a*
S. Agostino
Zacchia, 164 note
S. Frediano
Frescos by Aspertini, 97 *b*
S. Giovanni
Painted Windows, 106 *j*
S. Paolino
Painted Windows, 106 *i*
S. Pietro Somaldi
Zacchia, 164 note
S. Romano
Fra Bartolommeo, 125 *b c*
S. Micchele
Filippino, 63 *a*

LUCCA—*continued.*
S. Salvatore
Zacchia, 146 note
LUGANO
S. Maria degli Angeli
Luini, 114 *e*
MACERATA
Church
Alegretto di Nuzio, 50 *j*
MILAN
Cathedral
Paintings on Glass, 105 *g*
S. Ambrogio
Mosaics, 13 *g*, 14 *g* and note
Antique Painting, 19 *g*
Borgognone, 78 *d*
Lanini, 117 *c*
S. Catarina
Lanini, 117 *d*
S. Eufemia
Oggionno, 115 *d*
S. Giorgio in Palazzo
Luini, 115 *b*
S. Maria presso S. Celso
Gaud. Ferrari, 116 *d*
Cal. Piazza, 193 *p*
Bordone, 199 *h*
Appiani, 242 *o*
S. Maria delle Grazie
Lionardo, 112 *a*
G. Ferrari, 116 *m*, *p*
Bugiardini, 131 *r*
S. M. della Passione
Luini, 115 *a*
S. Maurizio (*Monastero Maggiore*)
Luini, 113 *f*
S. Pietro in Gessate
Civerchio, Buttinone, and Zenale, 77 *r*
S. Sepolcro
Bramantino, 77 *a*
Luini and Pedrini, 117 *g*
S. Simpliciano
Borgognone, 78 *e*
Pal. Trivulzi
Mantegna, 74 *h*
Dürer, 103 *h*
Private Galleries
Lionardo, 110 *d*
Duca Scotti
Borgognone, 78 *h*
Cesare da Sesto, 115 *m*
Don Giacomo Poldi
Solario, 117 *n*
Ambrosiana
Borgognone, 78 *i*
Cima, 85 *e*
Lionardo, 108 *a*, 110 *a*
MILAN—*continued*
Ambrosiana
After Lionardo, 112 *b*
Luini, 113 *d*, 114 *b*
Salaino, 115 *f*
C. da Sesto, 115 *j*
Raphael, 146 *a*
Titian, 188 *k*
Dossi, 167 *d*
Cariani, 193 *k*
Romanino, 195 *t*
Jac. Bassano, 204 *o*
Breughel, 248 *b*
Brera Picture Gallery
Signorelli, 69 *j*
Stefano da Ferrara, 72 *e*
Mantegna, 74 *g*
G. da Fabriano, 50 *l*, 51 note
Fra Carnevale, 75 *g*
Marc. Palmezzano, 76 *d*
Girol. Genga, 76 *e*
Montagna, 76 *k*
Buonsignori, 77 *c*
Zenale, 78 *a*
Liberale, 77 *g*
Foppa, 77 *o*
Bramantino the Younger, 77 *u*
Borgognone, 78 *f*
Temperello, 79 note
Mazzola, 79 *j*
Crivelli, 80 *m*, *q*
Gent. Bellini, 81 *a*
Gio. Bellini, 84 *a*, *k*
Cima, 85 *e*
Boccacino the Younger, 87 *a*
Alunno, 89 *b*
Fr. Francia, 96 *i*
Giac. Francia, 96 *q*
Lower Rhenish, 103
Lionardo, 112 *e*
Luini, 113 *d*, *g*, and note
Oggionno, 115 *c*
Salaino, 115 *f*
Cesare da Sesto, 115 *l*
Gaud. Ferrari, 116 *b*
Lanini, 117 *c*
Pedrini, 117 *i*
Solario, 117 *j*
Michelangelo, 122 *d*
Raphael, 132 *c*
Rinaldo Mantovano, 161 *b*
Tim. della Vite, 163 *i*
Girol. Marchesi, 164 *l*
Garofalo, 165 *o*
Dosso, 166 *h*, 167 *c*, 180 *f*
Bonifazio, 180 *a*
Giorgione, 181 *a*
Lor. Lotto, 184 *v*

MILAN—*continued*
Brera Picture Gallery
Titian, 187 *d*
Carisai, 193 *j*
Cal. Piazza, 193 *s*
Savoldo, 194 *a*
Moretto, 194 *t*
Moroni, 195 *k*
Bordone, 199 *g*
P. Veronese, 202 *i*
Salmeggia, 212 *o*
Mannerista, 212 *p*
Domenichino, 219 *k*
Guercino, 220 *a*
Mengs, 221 *b*
Rubens, 225 *i*
Van Dyck, 226 *f, n*
Rembrandt, 227 *i*
Cerano, 230 *e*
Guido Reni, 238 *k*
Sassoferrato, 239 *d*
Giordano, 240 *b*
J. Breughel, 248 *c*
S. Rosa, 250 *a*
Busto Arsizio (near Milan)
G. Ferrari, 116 *g*
MANTUA
Pal. Ducale
Giulio Romano, 160 *l*
Pal. del Te
Giul. Romano, 160 *m*, 161 *a*
Castello di Corte
Mantegna, 74 *a*
S. Andrea
Mantegna, 74 *f*
MATELICA (near Fabriano)
S. Francesco de' Zoccolanti
Palmezzano, 76 *c*
Eusebio di S. Giorgio, 94 *l*
MESSINA
Cathedral
Mosaic, 16 *g*
MODENA
Cathedral
Dosso, 166 *i*
Al Carmine
Dosso, 166 *k*
Calabrese, 224 *i*
S. Pietro
Herri de Bles, 102 *h*
Dosso and School, 166 *l*
S. Vincenzo
Guercino, 229 *l*
Gallery
Th. of Modena, 48 *e*
Masters of fifteenth century, 79 *b*
Fr. Francia, 96 *g*
Memling, 100 *i*
MODENA—*continued*
Gallery
Giorgione, 143 note
Raphael, 144 note
Niccolò dell' Abbate, 160 *j*
Garofalo, 165 *q*
Dosso, 166 *j, m*
Pagano, 167 *j*
Caroto, 172 *a*
Correggio, 177 *b*
Bonifazio, 193 *f*
Tintoretto, 200 *f*
Scarsellino, 213 *h*
Gennari, 215 *a*
Spada, 215 *b*
Guercino, 220 *b*
Guido Reni, 229 *f*
Caravaggio, 245 *k*
Pal. Communale
N. dell' Abbate, 160 *i*
MONREALE
Cathedral
Mosaics, 16 *f*
MONTEFALCO
B. Gozzoli, 64 *g, h*
MONTE OLIVETO (South of Siena)
Signorelli, 83 *e*
Sodoma, 168 *a*
Church of the Zoccolanti
Spagna, 94 *f*

NAPLES
Cathedral (*S. Gennaro*)
T. degli Stefani, 24 *e*
Santafede, 210 *e*
Imparato, 210 *g*
Marco da Siena, 210 *i*
Domenichino, 241 *d*
S. Restituta (adjoining building)
Mosaics, 24 *d*
Sil. de' Buoni, 98 *e*
S. Angelo a Nilo
Colantonio del Fiore, 52 *d*
S. Aniello
P. Negroni, 163 note
S. Antonio Abbate
Colantonio del Fiore, 52 *c*
SS. Apostoli
Lanfranco, 241 *k*
S. Caterina a Formello
Garzi, 224 *e*
S. Chiara
Giotto, 31 *b*
Giottesque, 31 *e*
Conca, 224 *e*
Bonito, 224 *g*
S. Domenico Maggiore
Fourteenth Century, 52 *a*

NAPLES—*continued*
S. Domenico Maggiore
Flemish Style, 97 *h*
Marco da Siena, 210 *j*
Solimena, 224 *b*
S. Filippo (*Gerolomini*)
Giordano, 232 *i*
S. Gennaro dei Poveri
Catacombs, 8 *h*
Sabbatini (?), 162 *g*
Gesù nuovo
Solimena, 224 *c*
Lanfranco, 241 *j*
S. Giacomo degli Spagnuoli
A. del Sarto, 128 *c*
G. B. Lama, 162 *h*
S. Giovanni a Carbonara
Bisuccio, 50 *f*
S. Giovanni Maggiore
School of Lionardo, 98 note
Incoronata
Giotto and Giottesques, 30 *i*
S. Lorenzo
Simone di Martino, 45 *d*
Simone Napoletano, 51 *l*
S. Maria delle Grazie
Sabbatini, 162 *e*
S. Maria la Nuova
The Donzelli, 98 *d*
Papa the Younger
Santafede, 210 *d*
Imparato, 210 *f*
S. Martino
Giordano, 223 *o*
Spagnoletto, 230 *l*
(Pictures in the Choir), 232 *m*
Stanzioni, 232 *m*, 233 *e*, 237 *s*, 241 *h*
Lanfranco, 241 *l*
Guido, 232 *m*
Monte Oliveto
Silv. de' Buoni, 98 *b*
Zingaro, 98 *b*
Monte di Pietà
Ippolito Borghese, 163 *d*, 210 *f*
Santafede, 210 *f*
S. Paolo
Raphael Copies, 138 *d*
Solimena, 224 *a*
S. Pietro a Majella
Calabrese, 241 *i*
S. Pietro Martino
Flemish style, 97 *e*
S. Severino
Flemish style, 97 *i*
Zingaro, 97 *k*
Amato, 98 *i*
De Mura, 224 *f*

NAPLES—*continued*
S. Teresa
Giac. del Po, 231 *p*
Trinita de' Pellegrini
Vaccaro, 237 *f*
Stanzioni, 237 *t*
Castel Nuovo
(Chapel)
John Van Eyck, 99 note
Museo Nazionale
(Ground Floor)
Old Italian Paintings, 3 *a*
(Picture Gallery)
Byzantine Pictures, 17 *d*
L. di Credi, 67 *i*
Mantegna, 74 *b*
Fil. Mazzola, 79 *g*
Bart. Vivarini, 80 *a*
L. Vivarini, 80 *k*
Gir. da S. Croce, 81 note
Giov. Bellini, 84 *f*, 141 note
Matteo da Siena, 87 *i*
Pinturicchio, 93 *f*
Simone Papa the Elder, 97 *g*
Zingaro, 98 *a*
Donzelli, 98 *c*
S. de' Buoni, 98 *f*
Hubert v. Eyck, 99 note
R. v. d. Weyden, 100 *f*
Wohlgemuth, 101 *d*
P. Breughel, 102 *j*
Lower Rhenish, 102 *l*
Lucas Kranach, 104 *g*
South German, 104 *k*
Holbein, 105 *c*
C. da Sesto, 115 *n*
Marco Venusti, 112 note
After Michelangelo, 123 *f*
Fra Bartolommeo, 126 *e*
Bronzino, 130 *h*
A. del Sarto, 136 *d*, 142 *b*
Raphael, 107 *g*, 143 note
After Raphael, 137 *a d*, 138 *a*
Sabbatini, 162 *d*
Lama, 162 *i*
Amato, 162 *k*
Cardisco, Negroni, etc., 163 *a*, *b*, *c*
Polidoro, 162 *o*
Garofalo, 165 *m*
Sodoma, 169 *k*
Correggio, 174 *d*, *f*
Parmegianino, 178 *h*
Seb. del Piombo, 181 *i*, 7
Fr. Torbido, 182 *m*
Palma Vecchio, 183 *f*
Titian, 185 *c*, 186 *h*, *j*
Marco da Siena, 210 *p*
Spagnoletto, 223 *q*, 237 *a*

NAPLES—*continued*
Muzeo Nazionale
Giordano, 223 *p*, 233 *f*
Rembrandt, 227 *h*
Mirevelt, 227 *m*
Schidone, 230 *i*
Sassoferrato, 231 *c*, 232 *b*
Salv. Rosa, 232 *f*
Ann. Caracci, 176 *d*, 233 *c*
Spada, 235 *e*
Calabrese, 235 *j*, 243 *n*
Vaccaro, 237 *e*
Guercino, 237 *k*
Finoglia, 237 *u*
Lanfranco, 242 *a*
Guido Reni, 244 *s*
Battle Painters, 247 *f*
Claude Lorraine, 251 *d*
Casa Borromeo
Michelino, 50 *g*
Cavaliere Santangelo
Dürer, 103 *q*
Negroni, 163 note

NOVARA
Cathedral
Gaud. Ferrari, 116 *c*
Lanini, 117 *f*

ORVIETO
Cathedral
Ugolino di Prete Ilario, 46 *p*
Gent. da Fabriano, 51 *c*
Benozzo Gozzoli, 64
Signorelli, 68 *f*
Pal. Gualterio
Signorelli, 92 *e*

PADUA
San Antonio (*Il Santo*)
Avanzo and Altichieri, 48 *j*
Giov. and Ant. Padovano, 49 *c*
Scuola del Santo
Titian
Cappella di S. Giorgio
Avanzo and Altichieri, 49 *a*
Baptistery
Padovano (Giusto ?), 49 *b*
Eremitani
Mantegna, 73 *n*
Guariento, 49 *e*
Ansuino, 73 *n*, 75 *c*
S. Francesco
Fr. da S. Croce, 81, note 2
Girol. da S. Croce, 81, note 2
S. Giustina
Frescos of sixteenth century, 195 note
P. Veronese, 202 *k*

PADUA—*continued*
Madonna dell' Arena
Giotto, 29 *a*, 32 *f*, 34 *c*, 38 *b*, 40 *a*
Scuola del Carmine
Scuola del Santo, 189 *b*
Titian, etc., 189 *c*
Town Gallery
Squarcione, 71 *a*
F. Mazzola, 79 *i*
P. Mazzola, 79 *f*
Romanino, 195 *o*
Pal. della Ragione
Miretto, 49 *d*
Pal. Madura
Caroto, 172 *b*

PALERMO
S. Maria dell' Ammiraglio
Mosaics, 16 *e*
Cappella Palatina
Mosaics, 16 *d*

PARMA
Cathedral
Fourteenth and fifteenth century, 48 *h*
Correggio, 176 *f*
Rondani, 178 *d*
Baptistery
Thirteenth century, 19 *d*
Filippo Mazzola, 79 *h*
S. Annunziata
Correggio, 177 *a*
S. Giovanni Evangelista
Araldi, 79 *e*
Giov. Francia, 96 *o*
Correggio, 176 *a*, *b*
La Steccata
School of Mazzola, 79 *l*
Camera di S. Paolo
(Formerly a convent, front room)
Correggio, 175 *e*
(Second room)
Araldi, 79 *e*
Pal. del Giardino
Agost. Caracci, 243 *t*
Farnese Palace
(Gallery).
Masters of the fifteenth century, 79 *c*
Pierilario Mazzola, 79 *f*
Filippo Mazzola, 79 *i*
Giov. Bellini, 84 *d*
Cima, 85 *f*
F. Francia, 96 *f*
Holbein, 105 *a*
After Lionardo, 112 *d*
After Raphael, 144 note
Correggio, 174 *h* and note, 175 *a*, *b*, *c*, *d*

PARMA—*continued*
Farnese Palace
After Correggio, 176 *c*, *e*
Pupils of Correggio, 178 *a*
Spada, 215 *c*
Schidone, 215 *c*
Velasquez, 229 *a*, *b*
Lod. Caracci, 229 *n*
Ann. Caracci, 233 *g*
Spagnoletto, 237 *a*
(Library)
Correggio, 176 *b*
Sala del Consorzio
Temperello, 79 note
PAVIA
Cathedral
Gatti, 178 *b*
Certosa
Montagna, 76 *p*
Bramantino, 77 *w*
Borgognone, 78 *g*
Macrino d'Alba, 78 *k*
Solario, 117 *o*
Crespi-Cerano, 215 *e*
S. Marino
School of Lionardo, 117 *h*
Stabilmento Malaspina
Antonello, 82 *f*
PERUGIA
Cathedral
Signorelli, 68 *g*
Perugino, 91 *k*
Manni, 94 *o*
Baroccio, 212 *b*
S. Agostino
Perugino, 91 *g*, *k*
S. Domenico
Fiesole, 53 *h*
Bonfigli, 88 *c*
Windows, 105 *h*
S. Francesco de' Conventuali
Raphael, 136 *b*
S. Girolamo de' Minori
Pinturicchio, 93 *h*
S. Pietro de' Cassinensi
Bonfigli, 88 *b*
Perugino, 91 *h*
Ad. Doni, 24 *s*
Copy after Perugino, 132 note
Aliense, 201 *g*
S. Severo
Perugino, 91 *i*
Raphael, 133 *b*
S. Tommaso
Manni, 94 *m*
Pinacoteca
Fra Carnevale, 75 *k*
Fiorenzo, 88 *e*, *f*
PERUGIA—*continued*
Pinacoteca
Fiorenzo or Pisanello, 88 *g*
Alunno, 89 *c*
Perugino, 89 *k*
School of Perugino, 91 *e*
Pinturicchio, 93 *g*
Spagna, 94 *i*
Eusebio di S. Giorgio, 94 *k*
Domen. di Paris Alfano, 94 *r*
Amedei, 136 *c*
Il Cambio
Perugino, 91 *e*
Manni, 94 *n*
Pal. del Commune
Bonfigli, 88 *a*
Pal. Connestabile
Raphael, 132 *d*
Crist. Allori, 243 *f*
Casa Alfani
Peruginesques, 133 note
Casa Baldeschi
Drawings of Pinturicchio, 93 *e*
Servi di Maria
Perugino, 91 *k*
(Neighbourhood)
Alunno, 89 *g*
PESARO
S. Francesco
Giov. Bellini, 84 *k*
PIACENZA
Cathedral
Guercino, 227 *h*
Lod. Caracci, 241 *a*
S. Croce
Guercino, 243 *a*
Mad. della Campagna
Pordenone, 196 *j*
S. Sisto
After Raphael, 138 note
PIEVE DI CADORE
S. Maria
Titian, 188 *j*
PISA
Cathedral
Mosaics, 22 *h*
Cimabue, 21 *h*
A. del Sarto, 129 *f*
Perin del Vaga, 161 *j*
Sodoma, 169 *l*
Empoli, 216 *r*
Campo Santo
Buffalmacco? 28 *d*, *f*, 35 *g*, 36 *f*
Triumph of Death, Last Judgment, and Hell, Lorenzetti? 28 *e*, 32 *c*, 33 *b*, 36 *d*, 37 *a*, *d*, 38 *a*, 40 *c*, 41 *b*

PISA—*continued*
Campo Santo
Lorenzetti, 28 *c*, 35 *f*, 41 *c*, 45 *j*, *k*
Andrea da Firenze, 28 *e*
Ant. Veneziano, 28 *e*
Spinello, 28 *e*
Franc. da Volterra, 28 *e*
Pietro di Puccio, 28 *f*
Benozzo Gozzoli, 65 *a*
S. Caterina
Traini, 29 *a*
S. Francesco
Tadd. Gaddi, 28 *g*
Nic. di Pietro Gerini, 28 *h*
Tadd. di Bartolo, 45 *m*
S. Martino
Giottesques, 29 *b*
S. Ranieri
Giunta Pisano, 20 *c*
Giottesques, 29 *c*
Accademia
Sim. di Martino, 45 *a*
Barnabas, 48 *g*
Gentile da Fabriano, 51 *a*
Bennozzo Gozzoli, 65 *b*
Old Flemish, 101 *e*
Seminario Vescovile
S. di Martino, 45 *a*
S. Piero in Grado (near Pisa)
Thirteenth century, 20 *d*
PISTOJA
Cathedral
Lor. di Credi, 67 *h*
S. Domenico
Empoli, 216 *q*
S. Francesco al Prato
School of Giotto, 29 *d*
Puccio Capanna, 29 *e*
POGGIBONZI
S. Piero a Megognano
Tad. Gaddi, 30 *a*
PORDENONE
Cathedral, Town Hall, and Church at Torre
G. A. Pordenone, 197 *i—l*
PRATO
Cathedral
Angelo Gaddi, 29 *f*, 33 *d*, 34 *b*
L. Lippi, 61 *a*
R. & D. Ghirlandajo, 131 *a*
S. Domenico
L. Lippi, 61 *c*
S. Francesco
Lor. di Niccolo, 29 *g*
Nic. di Pietro, 29 *g*
Pal. del Commune
Lippo Lippi, 61 *d*
School of Bronzino, 130 *l*
PRATO—*continued*
Strada di S. Margherita
L. Lippi, Tabernacle, 63 *p*
RAVENNA
S. Apollinare in Classe
Mosaics, 14 *b*
S. Apollinare Nuovo
Mosaics, 13 *d*
Camaldole
Longhi, 214 *a*
S. Giov. Evangelista
Giotto, 25 *d*
S. Maria in Cosmedin
Mosaics, 13 *b*, 25 *d*
SS. Nazaro e Celso
Mosaics, 12 *d*
S. Niccolò
Zaganelli, 164 *o*
S. Vitale
Mosaics, 13 *c*
Orthodox Baptistery, S. Giovanni in Fonte
Mosaics, 12 *b*
Archbishop's Palace
Mosaics, 14 *e*
RECANATI, near Ancona
L. Lotto, 184 *m*
REGGIO
Cathedral
Thirteenth century, 19 *e*
RIMINI
S. Francesco
Piero della Francesca, 71 *j*
Town Hall
D. Ghirlandajo, 66 *h*
Giov. Bellini, 84 *k*
ROME
Baths of Caracalla
Antique paintings, 4 *d*
Baths of Titus and Trojan
Antique paintings, 4 *a*
Columbaria, Via Latina
Antique paintings, 4 *b*, *c*
Palaces on the Palatine
Antique paintings, 4 *e*, 7 *a*
Catacombs
Antique paintings, 8 *b et seq.*
S. Agnese Fuori
Catacombs, 8 *g*
Mosaics, 14 *c*
S. Agostino
Raphael, 156 *b*
Alle Tre Fontane, see S. Vincenzo
S. Andrea della Valle
Domenichino, 221 *l*, 241 *b*
Lanfranco, 241 *m*
SS. Apostoli
Eighteenth century Painters, 220 *h*

ROME—*continued*
S. Calisto
Catacombs, 8 *f*, 9 *a*, *b*
S. Carlo à Catinari
Sacchi, 224 *k*
Domenichino, 241 *e*
S. Cecilia
Mosaics, 15 *e*
Pinturicchio, 92 *j*
Paul Bril, 249 *a*
Chiesa Nuova
Cortona, 223 *j*
Rubens, 224 *r*
S. Clemente
Mosaics, 18 *e*, *h*
Masaccio, 59 *a*
S. Cosimato
Umbrian school, 92 *f*
S. Cosma e Damiano
Mosaics, 13 *a*, *k*
S. Costanza
Mosaics, 12 *a*
S. Crisogono
Mosaics, 24 *b*
S. Croce in Gerusalemme
Pinturicchio, 92 *b*
Peruzzi, 171 *h*
S. Eusebio
Menga, 220 *k*
S. Francesca Romana
Mosaics, 18 *i*
Il Gesù
Gauli, 242 *b*
S. Giov. in Laterano
Jac. Torriti, 23 *c*
Giotto, 30 *h*
Berna da Siena, 46 *g*
(Sacristy)
After M. Angelo, 123 *d*
(Baptistery and adjoining Chapels)
Mosaics, 12 *e*, 14 *d*
(Cap. Sancta Sanctorum)
Mosaics, 14 *h*
S. Gregorio
Eighteenth century Painters, 220 *h*
Three Chapels left of Church
Domenichino, 234 *c*
Guido Reni, 234 *c*, 241 *e*
S. Lorenzo Fuori
(Inner Church)
Mosaics, 14 *a*
(Entrance)
Thirteenth century frescos, 18 *c*
S. Lorenzo in Panisperna
Pasq. Cati, 211 *f*
Accademia di S. Luca
Raphael, 143 note 3

ROME—*continued*
Accademia di S. Luca
Titian, 186 *g*, 191 *e*
Vandyck, 226 *g*
G. Poussin, 250 *h*
S. Luigi de' Francesi
The Bassani, 204 *l*
Sermoneta, 211 *h*, 213 *v*
Pell. Tibaldi, 213 *u*
G. del Conte, 213 *v*
Domenichino, 219 *i*
Caravaggio, 222 *o*, 235 *b*
SS. Marcellino e Pietro
Catacombs, 9 *c*
S. Marcello
Perin del Vaga, 162 *a*
S. Marco
Mosaics, 10 *a*, 15 *d*
Crivelli? 80 *p*
S. Maria degli Angeli
(Baths of Diocletian)
Muziano, 195 *v*
Batoni, 220 *j*
Domenichino, 234 *d*
S. Maria dell' Anima
Paintings on glass, 107 note
Giulio Romano, 160 *h*
Saraceni, 223 *a*
S. Maria in Ara Celi
Pinturicchio, 92 *k*
S. Maria della Concezione
Guido Reni, 219 *f*
S. Maria Maggiore
Mosaics, 12 *c*, 23 *g*, 24 *c*
Madonna of ninth century, 17 *a*
Jac. Torriti, 23 *c*
Johannes Torriti, 23 *c*
Rusutti, 24 *c*
Arpino, 209 *o*
S. Maria sopra Minerva
Mosaics of the Cosmati, 23 *f*
Filippino Lippi, 63 *o*
R. del Garbo, 131 *e*
S. Maria della Navicella
Mosaics, 15 *b*
S. Maria della Pace
Raphael, 156 *c*
Timoteo della Vite, 163
Bagnacavallo, 163 *n*
Peruzzi, 171 *e*
Sermoneta, 211 *g*
Albani, 244 *i*
S. Maria del Popolo
Pinturicchio, 92 *h*
Painting on glass by Wilhelm of Marseilles, 106 *l*
Maratta, 220 *f*
Caravaggio, 230 *k*

ROME—*continued*
S. Maria del Popolo
(Capp. Chigi)
Raphael, 137 *b*
Seb. del Piombo, 181 *j*
(Choir)
Pinturicchio, 92 *h*
S. Maria della Scala
Saraceni, 223 *b*
Honthorst, 235 *a*
S. Maria in Trastevere
Mosaics, 18 *f*, *g*
S. Martino a Monti
G. Poussin, 250 *d*
SS. Nereo ed Achilleo
Catacombs, 8 *e*, 9 *a*, *d*
Mosaics, 15 *a*
S. Onofrio
Pinturicchio, 92 *k*
Lionardo, 111 *a*
Peruzzi, 171 *g*
Domenichino, 216 *j*
S. Paolo Fuori
Mosaics, 12 *g*, 14 note, 19 *a*
S. Pietro in Montorio
Pinturicchio? 92 *i*
Seb. del Piombo, 123
S. Pietro in Vaticano
(Colonnades)
Giotto, 30 *e*, 35 *d*
Interior altar-pieces, Seventeenth century
(Chapel of choir)
Giotto, 30 *f*
Melozzo, 75 *g*
Giulio Romano, 160 *f*
S. Pietro in Vincoli
Mosaics, 14 *p*
S. Prætextatus
Catacombs, 8 *g*
S. Prassede
Mosaics, 15 *c*
Arpino, 209 *n*
Giulio Romano, 160 *i*
S. Priscilla
Catacombs, 8 *f*
S. Pudenziana
Mosaic, 13 *i*
SS. Quattro Coronati
Thirteenth century, 18 *d*
Giov. da S. Giovanni, 217 *i*
S. Sabina
Mosaics, 12 *f*
Sassoferrato, 230 *h*
S. Silvestro a Monte Cavallo
Scip. Gaetano, 211 *m*
Domenichino, 243 *i*
Barbalunga, 243 *j*
ROME—*continued*
S. Silvestro a Monte Cavallo
Polidoro, 248 *a*
S. Stefano Rotondo
Mosaics, 14 *e*
Pictures of martyrs, 210 *a*
S. Susanna
Bald. Croce, 210 *b*
S. Teodoro
Mosaics, 13 *j*
SS. Trinità de' Monti
D. da Volterra, 123 *j*
School of Raphael, 162 *c*
SS. Trinità de' Pellegrini
Guido Reni, 229 *h*
S. Urbano
Eleventh century, 18 *a*
SS. Vincenzo ed Anastasio, near Fontana Trevi
After Raphael, 159 note
SS. Vito e Modesto
Umbrian school, 92 *f*
Museo Capitolino
Vase with Mosaic paintings, 8 *d*
Giov. Bellini, 108 *h*
Pal. de' Conservatori
(Upper rooms)
Sodoma? 169 *s*
Laureti, 182 *d*
(Chapel)
Ingegno? 92 *d*
(Picture gallery)
Cola dell' Amatrice, 98 *j*
Conti, 108 *c*
Venosti, 123 note
Garofalo, 165 *f*
Carpi, 167 *h*
Guercino, 222 *e*
Rubens, 224 *u*
Van Dyck, 227 *d*
Nic. Poussin, 244 *m*
Caravaggio, 245 *x*
Pal. Barberini
(Picture gallery)
Alb. Dürer, 103 *e*
Justus v. Gent, 109 note
Raphael, 143 *e*
Polidoro, 162 *n*
Titian, 166 *b*
Guido Reni, 228 *l*
Biliverti, 243 *b*
Domenichino, 243 *k*
Claude Lorraine, 251 *c*
(Upper rooms)
Maratta, 220 *e*
Cortona, 223 *k*
Casa Bartholdy
Zuccaro, 209 *e*

ROME—*continued*
Pal. Borghese
Lor. di Credi, 67 *k*
Antonello da Messina, 82 *e*
Giov. Bellini, 84 *n*
Perugino, 91 *e*
Pinturicchio, 93 *i*
A. Dürer, 103 *d*
South German or Flemish, 104 *i*
Lucas Kranach, 104 *e*
Lionardo, or Giov. Pedrini, 111 *b*
After Lionardo, 111 *e*
Solario, 117 *m*
After M. Angelo, 123 *a*
S. del Piombo, 123 *i*
Fra. Bartolommeo and Mariotto, 126 *o*
A. del Sarto, 128 *b*
Giul. Bugiardini, 131 *s*
Raphael, 135 *f*
After Raphael, 136 *f*, 143 *f*, 159, note
Giulio Romano, 159, *a*, *d*
Tim. della Vite, 163 note
Mazzolino, 165 *a*
Garofalo, 165 *e*
Ortolano, 165 *n*
Dosso, 167 *a*
Sodoma, 170 *b*
Peruzzi, 171 *j*
Correggio, 177 *e*
Parmegianino, 178 *f*
P. della Vecchia, 180 *j*
Lotto, 184 *r*
Titian, 191 *e*, *h*
After Titian
Bonifazio, 193 *e*
Cariani, 193 *l*
B. Pordenone, 197 *o*
Zuccaro, 211 *a*
Scip. Gaetano, 211 *k*
Cambiaso, 212 *k*
Valentin, 223 *d*
Van Dyck, 226 *a*
Sacchi, 228 *o*
Sassoferrato, 239 *c*
Caravaggio, 239 *h*
Spagnoletto, 240 *f*
Domenichino, 244 *b*
Albani, 244 *h*
Flemish, 246 *i*
Mario de' Fiori, 247 *c*
Bourguignon, 247 *j*
Pal. del Bufalo
Polidoro, 162 *l*
Pal. Chigi
Garofalo, 165 *k*
ROME—*continued*
Pal. Colonna
Gentile da Fabriano? 51 *b*
Lor. di Credi, 68 *d*
Alunno, 89 *a*
Spagna, 94 *g*
Flemish, 102 *k*
Giulio Romano, 159 *e*
Garofalo, 165 *i*
Palma Vecchio, 183 *h*
Bonifazio, 193 *d*
Bordone, 199 *i*
Tintoretto, 200 *e*
Bronzino? 209 note
Scip. Gaetano, 211 *j*
Morrealese, 218 *a*
Ann. Caracci, 219 *a*
Sim. da Pesaro, 222 *c*
Rubens, 225 *j*
Van Dyck, 227 *b*
N. Poussin, 244 *k*
Castiglione, 247 *a*
M. Bril, 248 *g*
Salv. Rosa, 249 *n*
G. Poussin, 250 *e*
Painted Ceilings, 245 *i*
P. Corsini
Fiesole, 53 *a*
Ercoli Grandi, 73 *i*
Qu. Metsys? 102 *a*
After M. Angelo, 123 *e*
Fra Bartolommeo, 134 note
Polidoro, 162 *m*
Baroccio, 211 *t*
Later Roman Painters, 220 *g*
Cortona, 223 *n*
Maratta, 224 *l*
Rubens, 224 *t*
Murillo, 228 *q*
Lod. Caracci, 233 *a*
Carlo Dolci, 234 *k*, 236 *f*
Guercino, 236 *f*
P. F. Mola, 237 *m*
Elis. Sirani, 238 *k*
Guido Reni, 236 *f*, 243 *h*
Callot, 246 *n*
G. Poussin, 250 *g*
Tassi, 250 *l*
Pannini, 251 *j*
Pal. Costaguti
Domenichino and others, 244 *d*
Pal. Doria
Mantegna? 75 *e*
Mazzola, 79 *k*
Giov. Bellini, 84 *n*
Rondinelli, 87 *d*
Old Flemish, 100 *d*
Qu. Metsys and school, 102 *d*

ROME—*continued*
Pal. Doria
After M. Angelo, 133 *e*
Bronzino, 136 *g*
Raphael, 143 *a*
After Raphael, 143 *c*
Mazzolino, 165 *a*
Garofalo, 165 *j*
Correggio, 177 *d*
S. del Piombo, 181 *k*
Lor. Lotto, 184 *s*
Titian, 187 *a*
G. A. Pordenone, 196 *p*
B. Pordenone, 197 *u*
P. Bordone, 199 *j*
Scip. Gaetano, 211 *l*
Saraceni, 223 *c*, 245 *c*
Maratta, 224 *m*
Rubens, 225 *m*
Flemish portraits, 227 *e*
Livens, 227 *l*
Velasquez, 228 *u*
Caravaggio, 231 *j*
Sassoferrato, 232 *a*
Ann. Caracci, 233 *b*, 249 *g*
Honthorst, 246 *a*
Giordano, 246 *g*
Calabrese, 246 *h*
Breughel, 248 *e*
The Bassani, 248 *e*
Fr. Mola, 249 *l*
Torregiani, 250 *b*
G. Poussin, 250 *f*
Claude Lorraine, 250 *n*
Swanevelt, 251 *g*
Pal. Farnese
(Gallery)
Carraci, 219 *c*, 221 *d*, 243 *r*
(Other rooms)
Zuccaro, 209 *j*
Palace of the Lateran
(Upper rooms)
B. Gozzoli, 65 *c*
M. Palmezzano, 76 *f*
Pal. Pamfili
Cortona, 223 *l*
Pal. Rospigliosi
(Casino)
L. Lotto, 184 *t*
Guido Reni, 219 *e*
Rubens, 224 *v*
N. Poussin, 228 *p*
Domenichino, 243 *j*
Pal. Sciarra
Perugino, 91 *b*
Hugo v. d. Goes, 100 *b*
L. Kranach, 104 *d*
Lionardo, 111 *c*

ROME—*continued*
Pal. Sciarra
Gaud. Ferrari, 116 *i*
After M. Angelo, 123 *c*
Fra. Bartolommeo and Mariotto, 126 *n*
Raphael, 143 *b*
After Raphael, 143 *f*
Garofalo, 165 *h*
Titian, 107 *l*
B. Pordenone, 197 *t*
Valentin, 223 *e*, 235 *e*
Honthorst, 235 *d*
Artemisia Gentileschi, 235 *h*
N. Poussin, 235 *l*
Elzheimer, 243 *m*, 250 *c*
Feti, 243 *q*
Elis. Sirani, 245 *a*
Caravaggio, 245 *j*
Paul Bril, 248 *g*, *h*
Claude Lorraine, 251 *b*
Pal. Spada
(Picture gallery)
Lionardo (copy), 111 *d*
Guercino, 222 *f*, 244 *q*
Domenichino, 228 *j*
Caravaggio, 231 *c*
Gauli, 242 *c*
Guido Reni, 244 *t*
Pal. Verospi (Tortonia)
Albani, 219 *d*, 244 *f*
Quirinal
Melozzo, 75 *f*
Fra. Bartolommeo, 126 *c*
Seb. del Piombo, 182 *c*
L. Lotto, 184 *a*
G. A. Pordenone, 197 *n*
Guido Reni, 238 *g*
Palazzo Vaticano
Cortile di S. Damaso (Loggie), 180 *b*
Raphael, 153 *a*
(Sala Regia)
Vasari, 209 *c*
Zuccaro, 209 *j*
(Sala Ducale)
Matt. Bril, 248 *f*
(Capella Paolina)
Michelangelo, 122 *a*
(Capella Sistina)
Fifteenth century, 69 *s*
Michelangelo, 119 *a*, 121 *a*
(Appartamento Borgia)
Pinturicchio, 92 *g*, 145 *b*
Raphael, 159 note
(Biblioteca Vaticana)
Scip. Gaetano, 211 *i*
Mengs, 220 *l*

ROME—*continued*
Palazzo Vaticano
M. Bril, 248 *f*
(Room built out towards the Garden)
Ancient paintings, 4 *a*
(Museo Cristiano)
Glass, 9 *e*
Byzantine pictures, 17 *b*
School of Giotto, 30 *g*
Alegretto, 50 *i*
Crivelli, 80 *p*
(Museo Etrusco)
Collection of vases, 1 *b*
Etruscan paintings, 4 *i*
(Tapestry room)
Raphael, 155 *a*, 156 *a*
(Vatican picture gallery)
Fiesole, 53 *g*
Mantegna? 75 *b*
Melozzo, 76 *h*
Perugino, 91 *a*
Lionardo, 111 *h*
Ces. da Sesto, 115 *o*
Raphael, 132 *a*, *b*, and note, 136 *a*, 138 *c*, 140 *b*, 144 note
Correggio? 174 *f*
Titian, 187 *i*
Moretto, 195 *d*
Baroccio, 211 *v*
Sacchi, 224 *j*
Domenichino, 230 *e*
Caravaggio, 230 *j*
Guercino, 36 *g*, 233 *h*, 237 *p*
Guido Reni, 234 *b*
N. Poussin, 235 *k*
Stanza dell' Incendio
Raphael, 150 *a*
Camera della Segnatura
Paintings, 169 *r*
Raphael, 38 *e*, 144 *a*, 145
Stanza d' Eliodoro
Raphael, 148 *a*
Peruzzi, 171 *d*
Sala di Costantino
Raphael, 38 *e*, 151 *a*
Chapel of Nicolas V.
Frescos of Fiesole, 55 *b*
Villa Albani
Ceiling by Mengs, 220 *m*
(Last room)
Perugino, 89 *l*
Salaino, 115 *e*
Giul. Romano, 161 *a*
Villa Borghese
(Upper rooms)
Orizzonte, 251 *i*

ROME—*continued*
Villa Farnesina
(Lower great hall)
Raphael, 157 *e*
(Hall of Galatea)
Raphael, 157 *d*
S. del Piombo, 182 *b*
Peruzzi, 171
(Upper rooms)
Giulio Romano, 160 *e*
Sodoma, 168 *c*
Villa Ludovisi
(Casino)
Guercino, 222 *g*, 244 *o*
Domenichino, 249 *k*
Villa Madama
Giulio Romano, 160 *b*
Villa Mattei
Mosaics, Cosmati, 23 *e*
ROVIGO
Town Gallery
Marco Bello, 87 *e*
Holbein, 105 *e*
Dosso, 167 *b*

SALERNO
Cathedral
Mosaics, 16 *h*
S. DANIELE
S. Antonio di Padova
Mart. da Udine, 198 *d*
Madonna di Strada
Mart. da Udine, 198 *e*
S. GIMIGNANO
S. Agostino
Berna da Siena, 46 *h*
Benozzo Gozzoli, 64 *k*
Mainardi, 66 *j*
Pal. Pubblico
Lippo Memmi, 45 *f*
Bart. da Siena, 46 *l*
Tad. di Bartolo, 46 *l*
Collegiata
B. Gozzoli, 64 *e*
Ghirlandajo, 65 *l*
Pollajuolo, 67 *b*
S. GIULIANO (LAGO D' ORTA)
Gaudenzio Ferrari, 117 *a*
S. VITO (FRIULI)
Fr. Vecellio, 191 *j*
SARONNO
Church
Luini, 114 *c*
Ferrari, 116 *n*
SERRAVALLE
Principal church
Titian, 188 *i*

SIENA
Cathedral
Duccio, 23 *a*
"Sgraffiti" on marble pavement, 87 *l*
Do. by Beccafumi, 171 *a*
Painting on glass, 107 *b*
Salimbeni, 211 *p*
(Libreria)
Pinturicchio, 93 *c*
(Sacristy)
Duccio, 23 *note*
P. Lorenzetti, 46 *d*
S. Giovanni
(Baptistery)
Brescianino, 170 *d*
S. Agostino
Sim. di Martino, 45 *b*
Matteo di Giovanni, 87 *g*
Sodoma, 169 *j*
S. Ansano (*outside the town*)
Lorenzetti, 46 *c*
S. Bernardino
Sodoma, 168 *e*, 169 *a*
Pacchia, 170 *g*
Beccafumi, 170 *m*
Carmine
Fungai, 167 *n*
S. Caterina
Pacchia
Salimbeni, 211 *q*
Concezione, or Servi
Lippo Memmi, 45 *h*
Matteo di Giovanni, 87 *h*
Fungai, 167 *o*
S. Cristoforo
Pacchia, 170 *f*
S. Domenico
Guido da Siena, 20 *a*, 21 *c*
Signorelli, 69 *d*
Matt. di Giovanni, 87 *j*
Sodoma, 168 *d*
Fr. Vanni, 211 *n*
Fonte Giusta
Fungai, 167 *l*
Peruzzi, 171 *p*
S. Francesco
Lorenzetti, 46 *b*
Madonne della Neve
M. di Giovanni, 87 *k*
S. Pietro in Castel Vecchio
Rut. Manetti, 217 *k*
Servi, see Concezione
S. Spirito
Fra Paolino, 126 *s*
Pacchia, 167 *m*
Sodoma, 169 *e*

SIENA—*continued*
Pal. Pubblico
(Stanza del Gonfaloniere)
Sodoma, 169 *c d*
(Sala di Balia)
Spinello, 29 *m*
(Sala del Concistoro)
Beccafumi, 170 *n*
(Sala della Pace)
A. Lorenzetti, 45 *j*
(Sala del Gran Consiglio)
S. di Martino, 45 *e*
A. Lorenzetti, 45 *l*
Sodoma, 169 *b*
(Upper chapel)
T. di Bartolo, 46 *k*
Academy
Spinello, 29 *n*
Bartolo da Siena, 41 note, 46 *j*
Tad. and Dom. di Bartolo, 46 *j*
Crucifixes, 43 *c*
Lippo Memmi, 45 *i*
P. Lorenzetti, 46 *i*
School of Bartolo, 46 *n*
Signorelli, 69 *e*
Franc. di Giorgio, 87 *f*
Contemporary Painters, 46 *n*
Mat. di Giovanni, 87 *j*
Alb. Altdorfer, 104 *b*
Amberger, 104 *j*
Fra Bartolommeo and Mariotto, 126 *m*
Fungai, 167 *k*
Sodoma, 168 *b*, 169 *f g*
Brescianino, 170 *e*
Pacchia, 170 *h*
Pacchiarotto, 170 *j*
Beccafumi, 170 *l o*
Ospedale della Scala
Dom. di Bartolo, 87 *e*
Conca, 224 *h*
Porta Pispini
Sodoma, 169 *h*
Villa Belcaro
Peruzzi, 171 *k*

SINAGAGLIA
S. Maria delle Grazie
Fra Carnevale, 75 *l*

SPELLO
Cathedral
Perugino, 91 *d*
Pinturicchio, 93 *a*
S. Andrea
Pinturicchio, 93 *b*

SPILIMBERGO
G. A. Pordenone, 197 *h*

SPOLETO
Cathedral
Solsernus, 19 *b*
Filippo Lippi, 61 *b*
Town Hall
Spagna, 94 *a*
SUBIACO
Sacro Speco
Twelfth or thirteenth century, 19 *k*

TREVI
Spagna, 94 *b*
TREVIGLIO
S. Martino
Buttinone & Zenale, 77 *t*
TREVISO
Cathedral
Pennacchi, 86 *n*
Girolamo da Treviso, the elder, 86 *p*
Titian, 188 *b*
Pordenone, 196 *k*
Bordone, 199 *d*
Dominicis, 199 *k*
Hospital
Bordone, 199 *c*
Monte di Pietà
Giorgione, 180 *e*
S. Niccolò
Thomas of Modena, 48 *f*
TRIENT
S. Maria Maggiore
Moretto, 195 *c*
Archiepiscopal Palace
Romanino, 195 *e*
TRIESTE
Cathedral
Mosaics, 13 *f*
TURIN
Picture Gallery
Fiesole, 53 *p*
School of Mantegna, 75 *c*
Girol. Giovenone, 78 *j*
Fr. Francia, 96 *j*
Memling, 100 *k*
Manner of Hier. Bosch, 101 *b*
Flemish sixteenth century, 102 *b*
Holbein, 105 *b*
Gaud. Ferrari, 116 *h*, *j*
Bugiardini, 126 *l*, 131 *t*
After Raphael, 136 *g*
Mantovano, 160 *h*
Penni, 162 *b*
Sodoma, 170 *c*
Titian, 187 *b*, 188 *d*
Savoldo, 194 *e*

TURIN—*continued*
Picture Gallery
Bordone, 199 *c*
Badile, 202 *f*
P. Veronese, 203 *d*
Bellotti, 205 *d*
Rubens, 225 *f*
Van Dyck, 226 *d*, *h*
Spanish Painters, 229 *c*
Procaccini, 230 *g*
Sirani, 235 *f*
Gentileschi, 235 note
Guercino, 220 *d*, 236 *h*
Guido Reni, 238 *i*, 244 *x*
Lo Spagnuolo, 246 *k*
Albani, 244 *g*
Spagnoletto, 246 *e*
Flower Painters, 247 *e*
Potter, 247 *f*
Snyders & Fyt, 247 *f*
Bourguignon, 247 *i*
Jan Breughel, 248 *d*
Claude Lorraine, 251 *f*
Poussin, 250 *k*
Pannini, 281 *k*
Count Rizzini
Lion-Bruno, 178 *j*

UDINE
Cathedral
Tumetio, 198 *b*
Mart. da Udine, 198 *c*
Pal. Pubblico
Gir. da Udine, 198 *j*
G. A. Pordenone, 197 *f*
URBINO
Spirito Santo
Signorelli, 69 *m*
Cathedral
P. della Francesca, 71
Tim. della Vite, 163 *f*
Pal. Albani
Savoldo, 194 *f*
Town Gallery
P. della Francesca, 71 *l*
Giov. Santi, 76 *a*
Justus v. Gent, 99 *a*
Tim. della Vite, 163 *g*
Town Gallery
Justus v. Gent, 99 *a*

VAPRIO
Villa Melzi
Lionardo, 115 *g*
VARALLO
Sacro Monte and Churches outside the Town
Gaud. Ferrari, 116 *k*, *l*, *m*

VARALLO—*continued*
Collegiata
Gaud. Ferrari, 116 *e*
VENICE
S. Marco
Pala d'Oro, 17 *e*
Mosaics, 15 *e*, *f*, *g*, *h*, *j*, note, 16 *a*
(Cap. Zeno)
Lombardi & Leopardo, 138 note
(Entrance Court)
Mosaics, 15 *f*, *g*
Ducal Palace
(Anti-Chiesetta)
Tintoretto and Bonifazio, 207 *a*
(Steps near the Chapel)
Titian, 187 *g*
(Atrio Quadrato)
Tintoretto, 205 *e*
(Sala delle Quattro Porte)
Titian and others, 205 *f*
(Anti Collegio)
Tintoretto and others, 206 *a*
(Collegio)
P. Veronese and others, 206 *b*
(Sala del Senato)
Palma Giovane and others, 206 *c*
(Sala de' Dieci)
Bassano and others, 207 *b*
(Sala della Bussola)
Aliense, 207 *c*
(Sala del Maggior Consiglio)
Zuccaro, etc., 207 *c*
(Sala dello Scrutinio)
Palma Giovane, 208 *a*
Abbazia
Cima, 85 *a*
Bonifazio, 193 *a*
Palma Giovane, 205 *a*
S. Aluise
Tiepolo, 242 *l*
S. Antonio
Sebastiani, 86 *a*
S. Cassiano
Palma Vecchio, 183 *i*
Carmine, see S. M. del Carmine
Chiesa della Fava
Tiepolo, 242 *k*
San Francesco della Vigna
Negroponte, 80 *r*
Franc. S. Croce, 81 note
Palma Vecchio, 183 *c*
P. Veronese, 202 *h*
Frari, see S. M. Gloriosa
Ai' Gesuiti
Titian, 190 *b*
S. Giacomo dall' Orio
Buonconsigli, 85 *l*
VENICE—*continued*
S. Giacomo dall' Orio
Lor. Lotto, 184 *j*
Bassani, 204 *j*
S. Giobbe
Previtali, 86 *d*
Savoldo, 194 *d*
S. Giorgione Maggiore
Tintoretto, 201 *d*, *f*
S. Giovanni in Bragora
Bart. Vivarini, 80 *d*
L. Vivarini, 80 *h*
Cima, 85 *a*
Bordone, 198 *o*
S. Giov. Crisostomo
L. Vivarini, 80 *i*
Giov. Bellini, 83 *e*
Seb. del Piombo, 143 *d*, 181 *e*
S. Giov. Elemosinario
Titian, 188 *e*
Marco Vecellio, 191 *l*
G. A. Pordenone, 184 *d*, 196 *m*
S.S. Giovanni e Paolo
Bart. Vivarini, 80 *c*
Giov. Bellini, 83
Carpaccio, 85 *q*
Painting on Glass, 106 *c*
R. Marconi, 184 *d*
L. Lotto, 184 *g*
Titian, 190 *a*
Tintoretto, 201 *a*
Tiepolo, 242 *g*
Piazzetta, 242 *n*
S. Giuliano
Boccacino, 86 *r*
P. Veronese, 204 *e*
S. Lio
Titian? 188 *f*
S. Marciliano
Titian, 188 *c*
S. Maria del Carmine
Cima, 85 *c*
L. Lotto, 184 *f*
S. Maria Formosa
Bart. Vivarini, 80 *f*
Palma Vecchio, 183 *d*
Bassani, 204 *i*
S. Maria Gloriosa de' Frari
Bart. Vivarini, 80 *e*
L. Vivarini and Basaiti, 80 *j*
Giov. Bellini, 83 *g*
Titian, 187 *j*
B. Pordenone, 197 *r*
S. Maria Mater Domini
Giov. Bellini, 84 *g*
Catena, 86 *f*
Bonifazio, 192 *d*

VENICE—*continued*
S. Maria Mater Domini
Tintoretto, 200 *k*
S. Maria de' Miracoli
Pennacchi, 86 *l*
S. Maria dell' Orto
Tintoretto, 201 *b*
S. Maria della Pietà
Moretto, 194 *u*
Tiepolo, 242 *f*
S. Maria del Rosario
Tiepolo, 242 *h*
S. Maria della Salute
Temporello, 79 note
Basaiti, 86 *j*
Gir. da Treviso, 86 *o*
Titian, 187 *h*, 190 *c*
Tintoretto, 200 *i*
(Seminario, Pinacoteca Manfredini)
Filippino, 63 *k*
S. Maria Zobenigo
Rubens, 225 *g*
S. Martino
Gir. S. Croce, 81 note
S. Pantaleone
Muranese Painters, 51 *h*
R. Marconi, 184 *b*
Fumiani, 205 *c*
S. Pietro di Castello
Basaiti, 86 *h*
S. Angelo Raffaelle
Bonifazio, 192 *c*
Il Redentore
Giov. Bellini, 84 *b*
S. Rocco
G. A. Pordenone, 196 *n*
Salute, see S. M. d. Sal.
S. Salvatore
Giov. Bellini, 84 *e*
Titian, 188 *e*, *n*
Franc. Vecellio, 191 *i*
Natalino, 193 *i*
S. Sebastiano
P. Veronese, 202 *j*
S. Silvestro
Gir. S. Croce, 81 note
S. Spirito
Buonconsigli, 85 *k*
S. Stefano
(Court) G. A. Pordenone, 196 *i*
S. Troviso
Tintoretto, 201 *c*, *e*
S. Vitale
Carpaccio, 85 *o*
S. Vito
Amalteo, 198 *a*

VENICE—*continued*
S. Zaccaria
Muranese Painters, 51 *f*
Giov. Bellini, 83 *a*, 84 note
Palma Vecchio, 183 *e*
Scuola di S. Rocco
Tintoretto, 200 *k*
Scuola di S. Giorgio degli Schiavoni
Carpaccio, 85 *n*, 103 *f*
Other Scuole
Tiepolo, 242 *i*
Pal. Correr
Giov. Bellini, 84 *m*
Fra da S. Croce, 81 note
Pal. Giovanelli
Giov. Bellini, 84 *l*
Titian, 188 *g*
Bordone, 199 *f*
Pal. Grimani near S. M. Formosa
Giov. da Udine, 182 *j*
Pal. Labbia
Tiepolo, 242 *j*
P. Manfrini
Niccolo di Pietro, 51 *e*
School of Bellini, 84 *f*
Previtali, 86 *b*
Holbein, 105 *d*
School of Giulio Romano, 161 *h*
Giorgione, 180 *c*, *h*, *i*
Seb. del Piombo, 181 *e*
Giov. da Udine, 182 *g*
R. Marconi, 184 *a*
L. Lotto, 184 *h*
Titian, 186 *c*, 188 *l*
Bonifazio, 192 *e*
Moretto, 194 *u*
Moroni, 195 *i*
Romanino, 195 *n*
B. Pordenone, 197 *o*, *s*
Valentin, 223 *f*
Honthorst, 84 note
Rubens, 225 *j*
Feti, 243, *l*
Academy
Michele di Matteo, 48 *d*
Semitecolo, 51 *e*
Lorenzo Veneziano, 51 *e*
Muranese Painters, 51 *g*, *i*
P. da Francesca, 71 *g*
Montagna, 76 *j*
Bart. Vivarini, 80 *b*
L. Vivarini, 80 *g*
Giac. Bellini, 81 note
Gent. Bellini, 81 *b*
Antonello da Messina, 82 *b*
Fr. da S. Croce, 81 note
Giov. Bellini, 83 *b*, *d*, *f*. 84, *c*, *h*
Cima, 85 *g*

VENICE—*continued*
Academy
Basaiti, 86 *g*
Carpaccio, 81 *c*, *d*, 85 *s*
Mansueti, 81 *c*
Sebastiani, 81 *c*
Boccacino, 86 *l*
Marziale, 86 *q*
H. de Bles, 102 *g*
Garofalo, 165, 166
Giov. da Udine, 182 *f*
Palma Vecchio, 183 *a*
R. Marconi, 183 *m*, 184 *c*, *e*
Titian, 187 *c*, 188 *a*, *m*, *o*, 189 *d*
Bonifazio, 192 *a*
Savoldo, 194 *p*
Polidoro, 193 *h*
Moretto, 194 *u*
Moroni, 195 *j*, 196 *l*
G. A. Pordenone, 196 *l*
Florigerio, 198 *i*
Bordone, 198 *p*, 199 *a*
Beccaruzzi, 198 *k*
Tintoretto, 200 *g*, 201 *f*
P. Veronese, 202 *g*
P. Veronese's heirs, 204 *b*
Bassani, 204 *h*
Padovanino, 205 *b*
Tinelli, 228 *h*
N. Poussin, 230 *d*
Feti, 237 *n*
Genre Painters, 246 *d*
Callot, 246 *o*
Flemish, 246 *s*
MURANO (near Venice)
Cathedral
Sebastiani, 85 *t*
Angeli
Pennacchi, 86 *m*
G. A. Pordenone, 196 *o*
S.S. Pietro e Paolo
Giov. Bellini, 83 *h*
Basaiti, 86 *i*, *k*
ZERMAN (near Venice)
Palma Vecchio, 183 *k*
VERCELLI
Churches
Gaud. Ferrari, 117 *b*
Lanini, 117 *f*
VERONA
Cathedral
Liberale, 77 *e*
Torbido, 182 *k*
Titian, 189 *a*
S. Anastasia
Pisanello, 76 *t*
Fourteenth century, 50 *e*
Fifteenth century, 76 *u*
VERONA—*continued*
S. Anastasia
Liberale, 77 *f*
Cavazzola, 172 *h*
Giolfino, 172 *k*
S. Bernardino
(Refectory) D. Morone, 77 *l*
S. Eufemia
Zevio, 50 *a*
Caroto, 171 *m*
Torbido, 182 *l*
S. Fermo
Zevio, 50 *b*, *e*
Pisanello, 76 *s*
Buonsignori, 77 *b*
Caroto, 172 *d*
Torbido, 182 *l*
Brusasorci, 202 *d*
S. Giorgio in Braida
G. dai Libri, 77 *i*
P. Veronese, 202 *l*
S. Giorgio Maggiore
Moretto, 195 *b*
S. Maria in Organo
Gir. dai Libri, 77 *h*
Fr. Morone, 77 *n*
Cavazzola and Brusasorci, 172 *g*
Giolfino, 172 *l*
Brusasorci, 201 *k*
SS. Nazaro e Celso
Falconetto and Montagna, 76 *l*
Cavazzola, 172 *i*
Mocetto, 172 *m*
G. del Moro, 201 *h*
Farinato, 202 *e*
Badile, 202 *e*
S. Stefano
G. del Moro, 201 *i*
Brusasorci, 201 *j*
S. Zeno
Twelfth and fourteenth centuries, 19 *f*, 50 *d*
Mantegna, 74 *d*
Pal. del Consiglio
(Pinacoteca)
Gir. Benaglio, 77 *d*
Buonsignori, 77 *a*
Contemporary Painters, 77 *c*, *d*
Gir. dai Libri, 77 *j*, *k*
F. Morone, 77 *m*
Giac. Bellini, 81 note
Caroto, 171 *l*
Cavazzola, 172 *f*
Giolfino, 172 *j*
Titian, 190 *d*
Badile, 202 *d*
Arcivescovado
Liberale, 77 *g*

VERONA—*continued*
Pal. Ridolfo
Brusasorci, 202 *b*
Count Monga
Caroto, 172 *e*
Dr. Bernasconi
Caroto, 172 *e*
VICENZA
Cathedral
Montagna, 76 *i*
S. Corona
Montagna, 76 *i*
Giov. Bellini, 84 *i*
S. Lorenzo
Fifteenth century, 76 *r*
S. Stefano
Palma Vecchio, 183 *l*
S. Rocco
Buonconsigli, 85 *m*
S. Giov. Ilarione (*between Verona and Vicenza*)
Montagna, 76 *n*
Church of Monte Berico
Montagna, 76 *m*
VICENZA—*continued*
Pinacoteca
Montagna, 76 *h*
Of his time, 75 *b*
Cima, 85 *d*
Buonconsigli, 85 *j*
Mocetto, 172 *n*
Bassani, 204 *m*
VITERBO
Cathedral
Lor. da Viterbo, 65 note
S. Francesco
Seb. del Piombo, 181 *n*
S. Maria della Verita
Lor. da Viterbo, 65 note
VOLTERRA
S. Francesco
D. Ghirlandajo, 66 *g*
Pal. Maffei-Guarnacci
Salv. Rosa, 249 *s*
Inghirami family
Raphael, 143 note

INDEX OF PAINTERS.

Abbate, Niccolò dell', *b.* 1509–12, *d.* 1571, 161 *f*, *g*

Alamannus, Johannes (*Giovanni da Murano*), flourished about middle of fifteenth century, 51 *f–i*

Alba, Macrino d', flourished end of fifteenth century, 78 *k*

Albani, Francesco, *b.* 1578, *d.* 1660, 215, 219 *d*, 230 *m*, 235 *n*, 244 *f*

Alberti, Antonio, beginning of fifteenth century, 48 *a*

Albertinelli, Mariotto, 1474–1515, 126 *h–q*

Albertino, end of fifteenth century, 78 *l*

Alenis, Thomas de, painted 1515, 196 *f*

Alfano, Domenico di Paris, 1483—1536, 94 *r*

Alfano, Orazio, 1510—1583, 94 *r*, 136 *b*

Aliense, L. (see *Vassilacchi*)

Allegri, Ant., see *Correggio*

,, *Pomponio*, *b.* 1521, living 1593, 178 *a*

Allemagna, Justus de, painted 1451, 50 *h*, 99 *b*

Allori, Alessandro, *b.* 1535, *d.* 1607, 130 note, 216 *a–c*, 232 *k*, 236 *d*

,, *Cristoforo*, *b.* 1577, *d.* 1621, 216 *y*, 228 *e*, 237 *n*

Altdorfer, Albrecht, pupil of A. Dürer, 104 *b*

Altichieri da Zevio, painted 1376–9, 48 *j*

Altissimo, Cristofano dell', about 1568, 109 note

Alunno, Niccolò, of Foligno, painted 1458–1499, 88 *g–89 i*

Amalteo, Pomp., 1515 till after 1583, 198 *a*

Amato, Antonio d', *b.* 1475, *d.* 1555, 98 *i*, 162 *k*

Amatrice, Cola dell', painted 1514—1535, 98 *k*

Amberger, Christopher, *d.* 1550, 104 *j*

Ambrogio di Lorenzo (*Lorenzetti*), painted 1323–1350, 25, 28 *e*

Amedei, b. 1589, *d.* 1644, 136 *c*

Anemolo Vincenzo, 98 *d*

Angeli, Gius., 205

Angussola, Sofonisbe, *s. b.* 1533, *d.* 1620, 196 *g*

,, *Lucia*, *d.* 1665, 196 *h*

Anselmi, Michelangelo, *b.* 1491, *d.* 1554, 178 *d*

Ansuino, painted about 1460, 73 *n*, 75 *c*

Antonio Padovano, painted about 1380, 49 *b*

Appiani, Andr., *b.* 1754, *d.* 1818, 242 *o*

Araldi, Alessandro, *d.* about 1528, 79, 112 *c*

Aretino, see *Spinello*

Aretusi, Cesare, *d.* 1612, 176 *d*

Arnolfo, see *Cambio*

Arpino, Cavaliere d' (*Gius. Cesari*), *b.* about 1560, *d.* 1640, 209 *n*, *o*

Aspertini, Amico, *b.* 1474, *d.* 1552, 96 note, 97 *a–c*

,, *Guido*, *b.* about 1460, 97 *d*

Assisi, Tiberio d', painted earlier part of sixteenth century, 94 *i* and *p*

Avanzi, Jacobo degli, painted about 1376, 48 *j*, 49 *a*

Bacchiacca (*Fr. Ubertini*), *b.* about 1490, *d.* 1557, 131 *g*

Backhuysen, L., *b.* 1631, *d.* 1709, 249 *e*

Badalocchio, Sisto, *b.* about 1581, *d.* 1647, 110 *e*

Badile, Antonio, *b.* 1480, *d.* 1560, 202 *d–f*

Baglioni, Giov., *b.* about 1573, 210 *b*

Bagnacavallo (*Ramenghi*), *b.* 1484, *d.* 1542, 96 *b*, 163 *l*, 164 *b*

Baldovinetti, Alessio, *b.* 1422, *d.* 1499, 65 *d–h*, 128 *g*

Baratta, Carlo, 242 *e*, seventeenth century

Barbalunga, Ant., *b.* 1600, *d.* 1649, 243 *f*

Barbarelli, G., see *Giorgione*

Barbieri, see *Guercino*
Barnaba da Modena, about 1370, 48 *g*
Baroccio, Federigo, *b.* 1528, *d.* 1612, 211
Bartolo, Domenico di, fl. 1438–44, 46 *j*, *m*
,, *Taddeo di*, *b.* 1363, *d.* 1422, 39 *e*, 46 *j*, *k*, *m*
Bartolommeo, Fra, *b.* 1475, *d.* 1517, 124–126
,, ,, painter on glass, 1441, 105 *h*
Basaiti, Marco, fl. 1470–1520, 80, 81, 86 *g*, 180
Bassano, Apollonio da, *b.* about 1584, *d.* 1654, 248 *e*
,, *Da Ponte* (*Franc.* the elder), painted 1509, 204 *n*
,, *Jac. da*, *b.* 1510, *d.* 1592, 204 *o*
,, *Leandro*, *b.* 1558, *d.* 1623, 204 *g–m*, 207 *b*
,, *Franc.*, the younger son of *Jac. da Ponte*, 204 *g–m*
Bastarolo (*Fil. Mazzuoli*), *d.* 1589, 213 *e*
Bastianino, Seb. Filippo, 1532–85, 212, 213, *a*, *b*
Batoni, Pompeo, 1708–1787, 220 *j*
Bazzi, Giov. Ant., see *Sodoma*
Beccafumi, Domenico, *b.* 1484, *d.* 1549, 170 *n*–171 *e*
Beccaruzzi, Franc., fl. 1527–40, 198 *k*
Bellini, Giac., *b.* about 1398, *d.* 1470, 81
,, *Gentile*, *b.* 1421, *d.* 1507, 81 *a*
,, *Giovanni*, *b.* 1426, *d.* 1516, 83, 84, 108 *h*, 109 *g*
Bello, Marco (School of Bellini), 87 *e*
Bellotti, Bern. (*Canaletto*), *b.* 1724, *d.* 1780, 205 *d*
Beltraffio, Giov. Ant., *b.* 1467, *d.* 1516, 115 *h*
Bembo, Giov. Franc., painted 1515–1524, 196 *a*
Benaglio, Girol., about 1487, 77 *d*
Benfatto, L. (*dal Friso*), *b.* 1551, *d.* 1611, 204
Berna, see *Siena*
Bianchi-Ferrari, Francesco, *b.* 1448, *d.* 1510, 79
Bicci di Lorenzo, 27 *e*, *k*, 29 *l*
,, *Lorenzo di* (late Giottesque), *b.* about 1350, *d.* 1427, 27 *j*
Biliverti, Ant., *b.* 1576, *d.* 1644, 216 *v*, 243 *b*
Bissolo, Pierfrancesco, about 1500, 81
Bisuccio, Lionardo de, 1433, 50 *f*
Bles, Herri de, painted about 1510–1530, 102 *f–h*
Boateriis, Jacob de, imitator of Francia, 97 *e*
Boccacino da Cremona, painted 1496–1518, 81, 86 *r*, 87 *a*
,, *Camillo di*, painted 1532, 87 *a*, *b*
Bologna, Simone da, see *Crocefissi*
Bonasia, Bartol., of Modena, painted 1485, 79 *b*
Bonfigli, Benedetto, *b.* about 1420, living in 1496, 88 *a–c*
Bonifazio, Veneziano, *d.* 1540, 180 *c*, 181 *a*, 190 *d*, 191–193, 198 *m*, 207 *a*
,, (another), *d.* 1553
,, (another), painted 1579, 191, 192
Bonito, Gius., first half of eighteenth century, 218, 224 *g*
Bono, assistant of Mantegna, 73 *n*
Bonone, Carlo, *b.* 1569, *d.* 1632, 215, 231 *n*, 240 *j*
Bonsignori, Franc., *b.* 1455, 74 *g*, 77 *a*, *b*, 109 note
Bonvicino, Aless., see *Moretto*, 1500–1547
Bordone, Paris, *b.* 1500, *d.* 1570, 181 *b*, 198, 199
Borghese, Ippolito, painted 1550, 163 *d*, 210 *f*
Borgognone, Ambrogio (*Fossano*), *d.* after 1522, 78 *d–j*
Bosch, Hier., end of fifteenth century, 101 *b*, 102 *k*
Both, Joh., *b.* 1610, *d.* 1650, 251
Botticelli, Sandro, 1447–1510, 61, 62, 69 *s*, 109 *a*, *e*
Bourguignon, see *Courtois*, 1621–1671
Bramantino (*B. Suardi*), painted 1500–1520, 77 *u*, *w*, 109 note
Brea, Ludovico, about 1500, 78 *o*
Brescianino, Andr. del., about 1520, 170 *f*, *g*
Bril, Mat., *b.* 1550, *d.* 1584, 248
,, *Paul*, *b.* 1554, *d.* 1626, 248
Bronzino, Angelo, *b.* 1502, *d.* 1572, 123 *f*, 130 *g–m*, 209 *a*, 210
Breughel, family of,
,, *Peter* the elder, *b.* 1510, *d.* 1570, 102 *j*, *k*, 103 *c*, 248
,, *John* the elder, 1568–1625, 248
,, *Peter* the younger, *d.* 1642
Brusasorci, Dom., *b.* 1494, *d.* 1567, 172 *h*, 201 *j*, 202 *e*
Buffalmacco, about 1272–1351 (Giottesque), 28 *d*, *f*, 30 *b*, 35 *g*, 36 *f*

Bugiardini, Giuliano, b. 1481, *d.* 1556, 126 *l*, 130 note, 131 *l–t*, 134
Buonarroti, see *Michelangelo*
Buonconsigli, Giov., called *Marescalco*, painted 1497–1514, 85 *j–m*
Buoni, Silvestro de', d. about 1480, 98 *e–g*
Buttinone, Bern., painted 1484, *d.* about 1520, 77 *r*, 78 *e*

Cagnacci, b. 1601, *d.* 1681, 215
Calabrese, Il Cavaliere (*M. Preti*), *b.* 1613, *d.* 1699, 217, 223 *i*, 224 *i*, 235 *i*, 241 *i*, 243 *n*, 246 *h*
Caliari, Paolo, see *Veronese, b.* 1530, *d.* 1588
,, *Benedetto, b.* 1538, *d.* 1598, 204
,, *Gabriele, b.* 1568, *d.* 1631, 204
,, *Carletto, b.* 1570, *d.* 1596, 204, 206
Callot, Jacques, 246 *n*
Calvaert, Dion., b. 1555, *d.* 1619, 213 *o*
Calvi, Laz., b. 1502, *d.* 1587, 212
Cambiaso, Luca, b. 1527, *d.* 1585, 212
Campagnola, Dom., painted 1518–1543, 189 *b*, *c*, 193
Campi, Galeazzo, b. 1475, *d.* 1536, 196 *b*, *c*, 212
,, *Anton.*, painted 1517, 196 *c*
,, *Bern., b.* 1522, *d.* 1592, 196 *c*
,, *Giulio, b.* 1500, *d.* 1572, 196 *d*
Canaletto, Antonio, b. 1697, *d.* 1768
,, *Bernardo, b.* 1724, *d.* 1780, 205
Candi, Aless., 1669, 166 *g*
Canuti, Domen. Maria, b. 1620, *d.* 1684, 215, 221 *j*, 234 *f*
Capanna, Puccio, painted about 1334, Giottesques, 29 *e*, 30 *b*.
Capuccino (*B. Strozzi*), *b.* 1581, *d.* 1644, 212 *l*, 218, 233 *i*, 243 *c*
Caracci (Family of the)
,, *Ludovico*, 1555–1619, 215 *i*, 221 *k*, 229 *j*, *n*, 231 et seq.
,, *Agostino*, 1558–1601, 215, 221 *c*, 230 *b*, et seq.
,, *Annibale*, 1560–1609, 215, 219 *a–c*, 221 *d*, *e*, 229 *j*, 231, et seq
Caracciolo, Giov. Batt, b. 1580, *d.* 1641, 217, 232 *m*
Caravaggio, Michelangelo Amerighi da, b. 1569, *d.* 1609, 217, 220, 222 *i* and note, 230 *j* et seq.
,, *Polidoro da* (Scholar of Raphael), *b.* 1492, *d.* 1543, 162 *l–o*
Cardi, see *Cigoli*
Cardisco, Marco, painted 1508–1542, 163 *a*
Cariani, Giov., b. about 1480, living 1519, 193 *i–m*
Carlone, Giov. Batt., b. 1594, *d.* 1680, 242 *d*
Carnevale, Fra, d. 1484, 75 *j–l*
Caroto, Gianfranc., b. 1470, *d.* 1546, 171–172 *e*, 180 *k*
Carpaccio, Vittore, b. about 1450, living 1522, 81, 85 *n–s*, 103 *f*
Carpi, Girol. da, d. 1556, 167 *f–i*
Caselli, Cristoforo, painted 1489–1507, 72 *e*, 79, and note
Cassana, Niccolo, b. 1659, *d.* 1714, 223, note
Castagno Andrea del, about 1406–1480, 66 *m–p*, 109 *d*
Castello, Giov. Batt., 1468–1480, 212
,, *Valerio, b.* 1625, *d.* 1659, 218
Castiglione, Bened., 1616–1670, 218 *d*
Catena, Vincenzo, b. about 1470, *d.* about 1532, 81, 86 *f*.
Cati, Pasquale, scholar of M. Angelo, second half of sixteenth century, 211 *f*
Cavallini, Pietro, d. about 1344, 24 *a*, 30 *b*
Cavazzola (*P. Morandi*), *b.* 1486, *d.* 1522, 171, 172 *f*, *g*, *h*, *i*, *j*
Cavedone, Giov., b. 1577, *d.* 1660, 215, 218, 238 *f*, 240 *e*
Cerquozzi, Michelangelo, b. 1602, *d.* 1660, 246
Cesi, Bart., b. 1556–1628, 213 *p*, *q*
Chiodarolo, Giov. Maria, imitator of Francia, 96 note, 97 *f*.
Cristofani, the, Mosaicists, beginning of eighteenth century, 220 *i*
Cristoforo (*Lorenzo*), about 1400, 48
Ciafferi, Pietro (*Smargiasso*), seventeenth century, 246 *o*
Cignani, Carlo, b. 1628, *d.* 1719, 215
Cigoli (*Lodovico Cardi*), *b.* 1559, *d.* 1613, 216 *u*, 234 *j*, 237 *q*
Cima da Conegliano, Giambatt., 1493–1517, 81, 85 *a–h*.
Cimabue, 1240 till after 1302, 21 *b*, 22 *sq.* 25 *e*.
Cione, Andrea di, see *Orcagna*
Civignani-Pomarancio, b. 1516, *d.* 1588, 210 *b*
Civerchio, Vincenzo, painted 1504–1539, 77 *r*, *s*, 114 *e*
Claude (*Lorraine*), *b.* 1600, *d.* 1682, 250
Clouet (*Janet*), fifteenth century, 105 *f*
Clovio, Giulio, b. 1498, *d.* 1578, 161 *b*.

Coello, Sanchez, b. 1515, *d.* 1590, 229 *d*
Colle, Raffaello del, painted 1515–1546, 152, 153
Colonna, Michelangelo, b. 1600, *d.* 1687, 221 *g*
Conca, Seb., b. 1676, *d.* 1764, 218, 224 *e*
Conegliano, Cima da, see *Cima*
Contarini, Giov., b. 1549, *d.* 1605, 189 *b*
Conte, Giac. del, b. 1510, *d.* 1598, 213 *e*
Conti, Bernardino de', painted 1496, 108 *c*, 109
Corenzio, Belis., end of sixteenth century, 210
Corradini, Bartolommeo (*Fra Carnevale*), *d.* 1484, 75 *j–l*.
Correggio (*Ant. Allegri*), *b.* 1494, *d.* 1534, 172 and after
Cortellini, Micchele, painted about 1506, 73 *m*.
Corticellus, see *Pordenone*
Cortona, Luca da, see *Signorelli*
,, *Pietro da* (*Berettini*), 1596–1699, 217, 220, 223 *j–n*, 245
Cosimo, Piero di, painted 1521, 64 *e*
Cosmati (Family of), about 1300, 23
,, *Jacobus*, 23 *d*, *e*
,, *Johannes*, 23 *f*, *g*
Cossa, Francesco, about 1474, 72 *f*
Costa, Lorenzo, painted 1488, 72 *g*, 106 *b*, 109 *g*
Costanzi, Placido, beginning of eighteenth century, 220 *k*
Cotignola, Girol. Marchesi da, pupil of Francia, and afterwards follower of Raphael, 164 *l–n*
Courtois, Jacques (*Bourguignon*) or *Borgognone*, 1621–1671, 218
Cozzie, Michel, b. 1497, *d.* 1592, 102, 159
Cranach, Lucas, b. 1470, *d.* 1553, 104, *d–g*
Credi, Lorenzo di, b. 1459, *d.* 1537, 53 *l*, 67, 108 *i*, 109 *h*, 110 *b*, 111 *i*
Cremona da, see *Boccacino*
Crespi, Giov. Batt. (*Cerano*), 1557–1653, 212 *p*, 215 *e*, 230 *e*
,, *Gius. Maria* (*lo Spagnuolo*), *b.* 1665, *d.* 1747, 212 *p*, 215 *e*, 238, 246 *k*
Cresti, Dom. (*da Passignano*), *b.* 1558, *d.* 1638, 216 *v*
Creti, Donato, b. 1671, 220 *g*
Criscuolo, Giov. Aug., beginning of sixteenth century, 163 *e*
Crivelli, Carlo, painted 1482–1493, 80 *m–q*.
Croce, Baldassare, b. 1563, *d.* 1638, 210 *b*
Crocefissi, Simone de' (*da Bologna*), painted 1370, 47 *d–f*, *k*
Currado, Franc., b. 1570, *d.* 1661, 216 *w*

Daddi, Bernardo, painted 1349–1355, 25 *e*
Dalmasio, Lippo di, (towards end of fourteenth century), 47 *e*
Deferrari, Giov. Andrea, seventeenth century, 218
Diamante, Fra, painted 1463–1470, 61 *b*
Dioscorides, 6 *a*
Dolabella, Tomm., pupil of Aliense, 206 *c*
Dolci, Carlo, 1616–1686, 217 *j*, 228 *m*
Domenichino (*D. Zampieri*), 1581–1641, 215, 216 *j*, 219 *h–k*, 221 *l*, 228 *i*, 230 *a*, *c*
Domenico, Pietro di, Sienese, fourteenth century, 46 *n*
Domenicis, Franc. de, pupil of P. Bordone, 199 *k*
Doni, Adone, 1540–1583, 94 *s*.
Donzelli, P., b. 1451, *d.* 1509, 98, *c*, *d*.
,, *Ippol, b.* 1455, living 1480, 98 *c*, *d*
Dossi, Dosso, 1474–1558, 166 *e*–167 *d*, 248
Dossi, Giov. Batt., brother of *D. Dossi*, 166 *l*
Dow, Gerhard, b. 1613, *d.* 1674, 246 *p*
Duccio, see *Siena*
Dughet, Caspar (*Poussin*), *b.* 1613–1675, 250 *d–k*
Dünwege, Victor and Heinrich, first half of sixteenth century, 102
Dürer, Albrecht, b. 1471, *d.* 1528, 103 *c–k*
Dyck, Ant. van, b. 1599, *d.* 1641, 225–227, 228 *h*, 238

Eeckhout, Gabriel von den, b. 1621, *d.* 1674, 227 *l*
Elzheimer, A., b. 1574, *d.* 1620, 243 *m*, 249 *b*
Empoli, Jac. (*Chimenti*), 1554–1640 216 *p–t*
Eyck, Hubert v., b 1366, *d.* 1426, 99
,, *Jan. v., b.* 1370, *d.* 1441, 99, 100 *g*

Fabriano, Gentile da, d. 1450, 50, 51
Falcone, Aniello, pupil of Spagnoletto, 217, 247
Falzagalloni, Stefano (da Ferrara), *d.* 1500, 72 *c*
Farinato, Paolo, b. 1522, *d.* 1606, 202 *e*

Fasola, Gian. Ant., b. 1530, *d.* 1574, 204
Ferrara, Ercole da, painted 1471–93, 72 *i*
,, *Stefano da,* end of fifteenth century, 72 *c, d*
Ferrari, Gaudenzio, 1484–1549, 114 *c,* 115 *p,* and after
Ferri, Ciro, d. 1689, 218
Feti, Domen., b. 1589, *d.* 1624, 237 *p,* 243 *l*
Fiasella, Dom. (*Sarzana*), *b.* 1589, *d.* 1669, 218
Fiesole, Fra Giovanni Angelico da, 1387–1455, 52–55
Figino, Ambr., d. 1590, 117
Finoglia, Domen., pupil of Ribera, 217, 237 *u*
Fiore, Colantonio del, see *Tomasi, Nic.*
Fiorentino, Aless., 1491, 106 *d*
Fiori, Mario de', d. 1673, 218, 247 *e*
Firenze, Andrea da, 1377, 26 *c,* 28 *e*
Florigerio, Seb., b. before 1510, living 1543, 198 *i*
Fogolino, Marcello, about 1460, 76 *q, r*
Fontana, Prospero, 1512–1597, 213 *k–m*
,, *Lavinia, b.* 1552, *d.* 1602, 213 *n*
Foppa, Vincenzo, painted 1456, 77 *o–q*
,, the younger, about 1500, 78
Francesca, Piero della (1372–1458), 68, 71 *e–l, m,* 108 *b, c,* 109 *e, f*
Franceschini, Marc. Ant., seventeenth century, 221 *i,* 231 *h*
Francia, Francesco (*Raibolini*) *b.* about 1450, *d.* 1517
,, ,, 95, 96, 109 *b, e*
,, *Giacomo,* 95, 96 *b, m–q.*
,, *Giulio, b.* 1486, 95, 97 *e*
Franciabigio (*Fr. di Cristofano,*). 1482–1525, 129 *e, g*
Franco, Batt., b. 1498, *d.* 1561, 161 *h,* 199
Fredi da Siena, Bartolo di, painted 1356–88, living 1409, 46 *j*
Frumenti, Niccolo; 1461, 101 *e*
Fumiani, Ant., d. 1710, 205 *c*
Fungai, Bernardino, about 1512, 87, 167 *k, l*
Furini, Franc., b. about 1600, *d.* 1642, 217 *b,* 224 *n–p*

Gaddi, Agnolo, b. about 1325, *d.* 1396, 24, 26, 27 *h,* 28 *e,* 29 *f*
,, *Gaddo, b.* 1239, *d.* 1312, 22 *d, g,* 24 *e*
Gaddi, Taddeo, b. 1300, *d.* 1366, 24, 25 *e,* 26 *c,* 27 *f,* 28 *c, g;* 30 *a,* 32 *g*
Gaetano, Scipio, b. 1550, *d.* 1588, 211 *i–m*
Gambara, Lattanzio, b. 1541, *d.* 1574, 195 *t*
Gambassi, see *Livi*
Gandini, Giorgio, d. 1538, 178 *d*
Garbo, Raffaelino del, b. 1466, *d.* 1524, 63 *g,* 94 *f,* 131 *c–f,* 133 *a*
Garofalo (*B. Tisio*), *b.* 1481, *d.* 1559, 143 note, 165 *d*–166 *d*
Garzi, Luigi, b. 1638, *d.* 1721, 224 *d*
Gatti, Bernardino, b. 1522, *d.* 1575, 178 *a*
Gauli, Giov. Batt., b. 1639, *d.* 1709, 220 *h*
Geminiani, Giacinto, b. 1611, *d.* 1681, 244 *r*
Genga, Girol., b. 1476, *d.* 1551, 76 *g*
Gennari, Bened., b. 1633, *d.* 1715, 215 *a*
,, *Ercole,* 240 *c*
Gentileschi, Artemisia, b. 1590, *d.* 1642, 235 and note
Gerard David von Brügge (School of Van Eyck), 101 *a*
Gerini, Niccolo di Pietro, painted 1392, 25, 26, 28 *e, h,* 29 *d, g*
,, *Lorenzo di Nic.,* son of Nicolo, 43 *b*
Gessi, Franc., b. 1588, *d.* 1649, 215
Ghiberti, Lorenzo, b. 1378, *d.* 1455, 105 *i*
Ghirlandajo, Dom., b. 1449, *d.* 1498, 65, 66, 69 *s*
,, *Benedetto, b.* 1453, *d.* 1503, 66
,, *Davide, b.* 1451, *d.* 1525, 66, 130 *t*
,, *Ridolfo, b.* 1482, *d.* about 1560, 94 *f,* 111 *i,* 130 *q*–131 *a,* 163 note
,, *Michele di Ridolfo,* son of the above, 131 *b*
Giambono, Michiel, painted 1430, 15 *j*
Giolfino, Nic., painted about 1530, 171, 172 *j–l*
Giordano, Luca, b. 1632, *d.* 1705, 218, 220, 223 *o, p,* 245
Giorgio, Francesco (*Cecco di*), Sienese, fifteenth century, 87 *f*
Giorgione (*Barbarelli*), *b.* 1477, *d.* 1511, 143 note, 179–181, 181 *b*
Giottino, b. 1324, till after 1395, 24, 25 *e,* 27 *c, h,* 30 *b, c, d*
Giotto, b. 1276, *d.* 1336, 21, 22 *e, h,* 24, 25 *a, b, d, e,* 26, 27 *f, m,* 28 *e,*

30 *b*, *e*, *f*, *i*, 31 *b*, 32 *d*, *i*, 34 *c*, 35 *c*, *d*, 38 *b*, *d*, *f*, 39 *a*, 40 *a*, 42 *a*, 44 *a*
Giovanni, Benvenuto di, painted 1491, 87 *m*
,, *Matteo di (da Siena)*, painted 1482–1491, 46 *o*, 69 *d*, 87 *g–l*
,, *Pietro di*, Sienese, fourteenth century, 46 *n*
,, *di Padova*, painting 1380, 49 *b*
Giovenone, Girolamo, living 1514–16, 78 *j*
Goes, Hugo v. d., *b.* 1350, 99 *c*, 100 *a*, *b*
Gossaert, see *Mabuse*
Gozzoli, Benozzo, *b.* 1420, *d.* after 1497 28 *f*, 45 *g*, 64 *g–65 c*
Granacci, Francesco, *b.* 1469, *d.* 1544, 66 *j*
Grandi, Ercole, *b.* 1491, *d.* 1531, 73 *g*, *h*, *i*
Grebber, P., *b.* 1590, 227 *e*
Grien, Hans Baldung, 104
Grimaldi, Giov. Franc., *b.* 1606, *d.* 1680, 215, 249
Guariento, of Padua, painted 1360, 49 *e*
Guercino (Giov. Franc. Barbieri), *b.* 1590, *d.* 1666, 215, 217, 220 *a–d*
Guido, see *Siena*, 222 *e–h*, 228 *k*, 229 *k*

Hals, Franz, *b.* 1584, *d.* 1666, 227 *e*
Heem, Jan David, *b.* 1600, *d.* 1674, 247 *e*
Hemessen, H., first half of sixteenth century, 100 *i*, *k*
Holbein, H., *b.* 1498, *d.* 1543, 104 *k*, 105 *a–e*
Honthorst, Ger., *b.* 1592, *d.* 1660, 231 *b*, 235 *d*, *g*
Hughtenburg, John van, *b.* 1646, *d.* 1733, 247 *o*
Huysum, J. van, 1682–1749, 247 *d*

Ibi, Sinibaldo, painted 1507–1527, 94 *q*
Imola, Innocenzo da, *b.* about 1494, *d.* about 1550, 164 *c–i*
Imparato, Franc., *b.* 1520, *d.* about 1570, 210 *a*
Ingegno, Andr. Luigi, painted 1484–1505, 92 *d*, 133 *a*

Jacob van Ulm, 1407–1491, 106*a*
Jacobus, Frater, mosaicist, 1225, 20
,, see *Paolo*
Johannes, see *Alamannus*
Jordaens, J., *b.* 1594, *d.* 1678, 227
Justus van Gent, painted 1474, 99 *a*, 109 note

Keulen, J. van, d. 1665, 227
Koninck, Phil., *b.* 1619, *d.* 1689, 249
Korn, see *Frumenti*

Laar, Pieter van, *b.* 1613, *d.* 1673, 218, 246
Lagaia, Giov. Ant. de, painted 1519, 115 *q*
Lambertini, Michele di Matteo, painted 1443–69, 48 *e*
Lanfranco, Giov., *b.* 1581, *d.* 1675, 215, 238 *e*
Lama, Gian. Bern., *b.* about 1508, *d.* 1579, 162 *h–j*
Lanini, Bern., painted 1546, *d.* about 1578, 117 *e–g*
Laureti, Tomm., *b.* about 1520, *d.* about 1600, 152, 182 *d*, *e*
Lauri, Fil., *b.* 1623, *d.* 1694, 218
Lazzarini, Greg., *b.* 1655, *d.* 1730, 295
Lebrun, Charles, 1619–1690, 227
Lely, Peter (Van der Faes), *b.* 1618, *d.* 1680, 227 *p*
Leopardo, Aless., 138 note
Leyden, Lucas van, *b.* 1494, *d.* 1533, 102
Lianori, Pietro, first half of fifteenth century, 48 *e*
Liberale da Verona, *b.* about 1441, *d.* about 1526, 77 *e–g*
Liberi, Pietro, *b.* 1605, *d.* 1687, 205
Libri, Girol. dai, *b.* 1472, *d.* 1555, 77 *h–k*
Licinio, Bern., see *Pordenone*
Ligozzi, Jac., *b.* 1543, *d.* 1627, 216 *m–o*
Lion-Bruno, Lor., *b.* 1489, living 1537, 178 *j*
Lippi, Fra Fil., *b.* 1412, *d.* 1469, 60, 61
,, *Filippino*, *b.* 1460, *d.* 1505, 60, 62, 106 *d*, 108 *g*
Livens, Jan, *b.* 1607, 227 *l*
Luci, Franc. di, painter on glass, about 1436, 105 *i*, *j*
Lomazzo, Giov. Paolo, *b.* 1538, *d.* 1600, 108 note, 117 *g*
Lombard, Lamb., *b.* 1500, *d.* 1560, 102
Longhi, Luca, *b.* 1507, *d.* 1580, 213, 214 *a*
Lorenzetti, Ambrogio (di Lorenzo), *b.* about 1265, *d.* about 1348, 25, 28 *c*, 41 *c*, 45 *j*, *k*, *l*, 46 *a–f*

Lorenzetti, Pietro, painted 1305, *d.* about 1350, 28 *e*, 45 *k*
Lorenzo, Don (*Monaco*), painted 1410, 27 *l*, 28 *e*, 55 *d*–56 *e*
„ *di Niccolo*, see *Gerini*
„ „ see *Bicci*
„ *Fiorenzo di*, painted 1472–87, 88 *e–g*
„ see *Lorenzetti*
Lotto, Bernardino, painted 1515, 79 *b*
Lotti, Carlo, *d.* 1698, 205
Lotto, Lorenzo, *b.* about 1480, *d.* about 1558, 181 *e*, 184 *f–v*
Luini, Bernardino, *b.* about 1460, living 1530, 110, 111 *c*, *d*, 113–115 *b*
„ *Aurelio*, *d.* 1593, 114 note, 117 *h*
Luisaccio, mosaicist, painted 1516, 157 *b*
Luschis, Jacobo de (*J. de Luscinüis*), painted 1471, 79 *c*
Luti, Bened., *b.* 1666, *d.* 1724, 218, 220 *h*

Mabuse (*Jan Gossaert*), *b.* 1499, *d.* 1562, 101 *f*, 102
Mainardi, Bastiano, painted about 1470–1500, 25 *e*, 66 *i*
Manetti, Rutilio, *b.* 1572, *d.* 1639, 211, 217 *k*, 231 *o*
Manfredi, Bart., *b.* about 1580, *d.* 1617, 246 *b*
Manni, Giannicola, *b.* about 1478, *d.* 1544, 94 *m–o*
Mannueti, Giovanni, painted 1500, 81, 81 *c*
Mantegna, Andrea, *b.* 1430, *d.* 1506, 73, 108 *f*, 109 *e*, *f*
Mantovano, Rinaldo, pupil of Giulio Romano, 160 *j*, 161 *c–d*
Maratta, Carlo, *b.* 1625, *d.* 1713, 215, 220 *e–f*, 224 *l*, 239 *b*
Marc-Antonio (*Raimondi*), engraver, 159 note
Marchesi, Franc. and *Bernardino* (*Zoganelli*), elder brothers of *Girolamo*, 164 *o*, *p*
„ *Gir.*, see *Cotignola*
Marconi, Rocco, painted 1505, 183 *m*–184 *e*
Margheritone of Arezzo, *b.* 1236, *d.* 1313, 20, 25 *e*
Marinari, Onorio, *b.* 1625–7, *d.* 1715, 237 *d*
Martino, Fra, at Verona, 50 *b*
Martino, Simone di (*da Siena*), painted 1333, *d.* 1344, 26 *e*, 28 *e*, 30 *c*, 44, 45, 51 *l*
„ *da Udine, Giov. di*, end of fifteenth century, 168 *c*
Marziale, Marco, painted 1506, 81, 86 *g*
Masaccio, 1401–1428, 59 *a*–60 *b*
Masolino (*da Panicale*), *b.* about 1403, *d.* about 1440, 59 *b*, *i*
Maturino, seventeenth century, 248
Mazzola (*Mazzuoli*)
„ *Filippo*, painted 1500, 79 *g–k*
„ *Pierilario*, brother of Filippo, 79 *f*
„ *Franc.*, see *Parmegianino*, 1503–1540, 178 *c–o*
„ *Girol.*, cousin of *Parmegianino*, 178
Mazzolino, Lodov., 1481–1530, 73 *m*, 164, 165 *a–c*
Master of the Death of the Virgin, first half sixteenth century, 101 *g*, 102
Melano, Giovanni da, painted 1365, 24, 26, 27 *c*, 28 *b*, 30 *b*
Melone, Altobello, painted about 1515–1520, 196 *a*
Meloni, Marco, painted 1504, 79 *b*
Melozzo da Forli, painted 1472, 75 *f–i*, 173 note
Melzi, Franc., living 1567, 115 *g*
Memling, Hans, 100 *h–j*
Memmi, Lippo, painted 1317–1333, 44 *d*, 45 *b–f*
Mengs, Anton Raphael, 1728–1779, 220 *k*–221 *c*
Messina, Ant. da, middle of sixteenth century, 82 *f*
Metsys, Quintyn, *b.* 1460, 101 *g*
Meulen, A. F., *v. d.*, *b.* 1634, *d.* 1690, 247
Michelangelo Buonarroti, 1474–1563, 106 *c*, 118—124, 181, 182 *a*
Miccheli, Pastorino, painter on glass, 1549, 107 *a*
Michelino, Giottesque, first half of fifteenth century, 50 *g*
Miel, Jan., *b.* 1599, *d.* 1664, 246
Miretto, Giov., painted about 1420, 49 *d*
Mirevelt, J., *b.* 1596, *d.* 1632, 227
Mocetto, Girol., beginning of sixteenth century, 77, 106 *c*, 172 *n*, *o*
Modanino, see *Mazzoni, Guido*
Modena, Giov. da, about 1400, 48 *a*
„ *Pellegrino da*, *d.* 1523, 153 *a*
„ *Tommaso da*, painted 1357, 48 *e*, *f*

Mola, Giov. Batt., pupil of Albani, 215
,, *Pierfranc, b.* 1612, *d.* 1668, 215, 237 *m*
Momper, Jodocus, b. 1580, 249
Monaco, see *Lorenzo*
Montagna, Bartolommeo, painted about 1500, 76 *h*
Montemezzano, Franc., d. about 1600, 204
Montorfano, Giov. Donato, painted 1495, 112 *b*
Morandi, Paolo, see *Cavazzola.*
Moreto, Cristoforo, painted about 1515–1520, 196 *a*
Moretto (Aless. Bonvicino), b. about 1500, living 1556, 194, 195
Moro (Fr. Torbido, il), b. about 1490, painted 1535, 182 *k–m*
,, *Batt. (Giambatt.)*, living 1568, 201 *h, i*
,, *Ventura di*, late Giottesque, fifteenth century, 27 *i*
Morone, Domenico, b. 1442, painted 1503, 77 *l*
,, *Franc., b.* 1474, *d.* 1529, 77 *m, n*
Moroni, Giov. Batt., b. 1510, *d.* 1578, 195 *g–l*
Morrealese, see *Novelli*
Mostaert, Jan., b. 1499, *d.* 1555, 102
Mura, Franc. di, seventeenth century, 218, 224 *f*
Murano, Antonio, Bartolommeo da, see *Vivarini*
,, *Giovanni*, see *Alamannus*
,, *Natalino da*, imitator of Titian, sixteenth century, 193 *t, u*
Murillo, Bart. Est., 1618—1682, 228, 229
Muziano, Girol., b. 1530, d. 1592, 195 *u*
Mytens, D., b. 1636, *d.* 1688, 227

Naldini, Batt., b. 1536, *d.* 1600, 213 *r*
Napoletano, Simone, p. 1438, 51 *l*
Negroni, Pietro, 1506-1569, 163 *b* and note
Negroponte, Fra Antonio da, painted about 1440, 80 *r*
Nelli, Plautilla, d. 1588, 126 *g, q*
Niccolo, see *Gerini*
Nogari, Paris, b. 1548, *d.* 1613, 210 *b*
Novelli, Pietro (Morrealese), b. about 1603, living 1660, 218 *a*
Nuvolone, Pamfilo, b. 1608, *d.* 1651, 212, 215
Nuzio, Alegretto di, painted 1365—1369, 50 *i, j*

Oderisio, Robertus de, Giottesque, fourteenth century, 31 *a*
Ogionno, Marco d', b. about 1470, *d.* 1530, 111 *c*, 115 *c, d*
Orbetto, see *Turchi*
Orcagna (Orgagna), Andrea, b. about 1315, *d.* about 1368, 24, 26 *a*, 28 *c*, 32 *h*, 37 *a*, 40 *b, c*, 44 *c*
Orizzonte (G. F. v. Bloemen), b. 1656, *d.* 1740, 251 *i*
Orley, Bern. von, b. 1490, *d.* 1560, 101 *f*, 102
Orsi, Lelio, b. 1511, *d.* 1587, 178 *a*
Ortolano, Benv., d. about 1525, 167 *e*

Pacchia, Girol. del, beginning of sixteenth century, 167 *m–o*, 170 *g–k*
Pacchiarotto, painted 1535, 170 *k, l, m*, and note
Padovano, Giusto, painted 1382, 49 *b, c*
Pagani, Gregorio, b. 1558, *d.* 1605 216 *v*
Pagano, Gasparo, b. 1513, *d.* 1540, 167 *f*
Paggi, Giov. Batt., b. 1554, *d.* 1627, 218 *b–e*
Palma il Vecchio, Jacopo, b. 1480–1528, 143 note, 181 *b*, 182–183 *c*, 186 note
Palma il Giovane, Jacopo, b. 1544, *d.* 1628, 205 *a*, 206 *c*, 207 *c*, 208 *a*
Palmezzano, Marco, painted 1503, living 1537, 75 *i*, 76 *e–f*
Panetti, Domenico, b. 1460, *d.* about 1530, 73 *j–l*
Pannini, Giov. Paolo, d. 1764, 218, 251
Paolo, Giovanni di (Siena), fourteenth century, 46 *n*
,, *Jacopo di* (Bologna), about 1400, 47 *i–k*
Papa, Simone, b. about 1430, *d.* about 1488, 97 *g–j*
,, *Simone* the younger, about 1506-1567, 210 *c*
Parma, Lodovico da, last half of fifteenth century, 79 *e*
Parmegianino (Fr. Mazzola), b. 1503, *d.* 1540, 143 note, 178 *e–i*
Pasinelli, Lor., b. 1629, *d.* 1700, 215
Passerotti, Bart., b. about 1530, *d.* 1592, 213 *j*
Passignano, see *Cresti*
Patenier, J. M., b. 1487, 102
Pedrini, Giov., scholar of Lionardo, painted 1521, 111 *b*, 117 *h, i*, 170 *e*
Pellegrini, see *Tibaldi*
Pencz, Georg., d. 1550, 104 *d*

Pennacchi, Piermaria, painted 1520, 81, 86 *l–n*
Penni, Franc., scholar of Raphael, *b.* about 1488, *d.* 1528, 136 *d*, 144 note, 152, 153, 158 *a*, 162 *b*, *c*
Perugino, Pietro (*Vannucci*), *b.* about 1446, *d.* 1524, 69 *s*, 89–92, 108 *g*, 109 *e*
Peruzzi, Baldassare, *b.* 1481, *d.* 1537, 92 *j*, 171 *f–m*
Pesaro, Simone da (*Cantarino*), *b.* 1612, *d.* 1648, 215, 222 *e*
Piaggia, Teramo (*de Zoagli*), painted 1532, 78 *n*, 79 *a*
Piazza, Albertino and Martino, about 1500, 78 *l*
„ *Calisto*, school of Titian, sixteenth century, 193 *n–s*, 212 *n*
Piazzetta, Giov. Batt., *b.* 1682, *d.* 1754, 205, 242 *n*
Pietro, Niccolo di, see *Gerini*, painted 1392, 25, 26, 28 *c*, *h*, 29 *d*, *g*
„ *Niccolo di* (*dal Ponte del Paradiso*), painted 1394, 51 *e*
„ *Sano di* (Sienese), fifteenth century, 46 *n*
Pinturicchio, Bern., *b.* 1454, *d.* 1513, 92, 93, 147
Piola, Domen., seventeenth century, 232 *l*
„ *Pellegro*, 1607—1630, 218 *e–f*
Piombo, Seb. del, *b.* 1485, *d.* 1547, 122 note, 123 *g–h*, 143 *i*, 181, 182
Pippi, see *Romano*
Pisa, Giunta da, painted 1202–1255, 20 *c*, *d*, 21 *f*
Pisano, Vittore (*Pisanello*), *b.* 1404, *d.* about 1454, 51 *b*, 76 *s*, *o*
Pistoja, Fra Paolino da, *b.* 1490, *d.* 1547, 126 *r*, *s*
„ *Gerino da*, imitator of Perugino, sixteenth century, 93 note, 95
Pizzolo, Nic., assistant of Mantegna, 74
Po, Giac. del, first half of eighteenth century, 218, 231 *p*
Poccetti, Bern., *b.* 1548, *d.* 1612, 216 *d–i–k*, *l*
Polidoro, see *Caravaggio*
Pollajuolo, Ant., *b.* 1432, *d.* 1498, 66 *q*–67 *d*
Pomarance, Roncalli dalle, *b.* 1552, *d.* 1626, 209, 210*a*
Ponchino, G. F. (*Bozzato*), school of Veronese, 207 *b*
Ponte, da, see *Bassano*
Pontormo, Jac. da, *b.* 1493, *d.* 1558, 210
Pordenone, Giov. Anton. da, *b.* 1484, *d.* 1539, 196,
„ *Bernardino Licinio*, *b.* 1520, *d.* 1570, 180 *m*, 197
Porta, Baccio della, see *Bartolommeo, Fra*
„ *Gius.*, see *Salviati*
Potter, P., *b.* 1625, *d.* 1654, 247 *e*
Pourbus, the younger, *b.* 1570, *d.* 1622, 227 *n*, *o*
Poussin, Gasp., see *Dughet*, *b.* 1613–1675, 250 *s*
Poussin, Nic., *b.* 1594, d. 1665, 221, 230 *d*, 235 *k*
Pozzo, Andr., 17th century, 218, 242
Prete Ilario, Ugolino di, fourteenth century, 46 *p*
Preti, Mattia, see *Calabrese*, *b.* 1613, *d.* 1699
Previtali, Andrea, painted 1506–1528, 81, 86 *b–e*
Primaticcio, Franc., *b.* 1504, *d.* 1570, 161 *e*
Procaccini, Ercole, *b.* 1520, living 1591, 212 *p*
„ *Camillo*, *b.* 1546, *d.* 1626, 212
„ *Giul. Cesare*, *b.* 1548, living 1618, 212, 230 *g*
„ *Ercole*, the younger, *b.* 1590, *d.* 1676, 212, 215
Puccio, Pietro di, painted 1300, 28 *f*, 32 *d*, 41
Puligo, Domen., *b.* 1475, *d.* 1527, 130 *e*, *f*

Raphael, *b.* 1483, *d.* 1520, 131 et seq.
Raffaello di Firenze, 131 *e*
Raibolini, see *Francia*
Ramenghi, Bartol., see *Bagnacavallo*
Ravestyn, J. v., *b.* 1580, 227
Regillo, Licinio da, see *Pordenone*
Rembrandt, 1608–1669, 227
Reni, Guido, *b.* 1574, *d.* 1642, 215, 210, 222 *a–d*, *e–g*, 229 *e–i*, 223 *g–h*
Ribera, Gius. (*Spagnoletto*), 1593–1656, 217 *b*, 230 *l*, 232 *m*, 240 *f*
Ricca, Bernard. first half of sixteenth century, 196 *f*
Ricci, Dom., see *Brusasorci*
Robusti, Jac., see *Tintoretto*
„ *Dom.*, *b.* 1562, *d.* 1637, 201
Romanelli, Gianfranc, *b.* 1610, *d.* 1662, 218
Romanino, (*Rumanino*) *Girol.*, painted 1510, *d.* about 1550, 195 *m–s*

Romano, Giulio (Pippi), b. 1492 or 98, *d.* 1546, 138 *a–b*, 144 note, 151, 152, 153, 158 *a*, 160–161, 182 *k*
Rondani, School of Correggio, 178 *d*, 228 *q*, 229 *b*
Rondinelli, Niccolo, b. about 1460, 87 *d*
Rosa, Salvator, b. 1615, *d.* 1673, 218, 223 *i*, 245 *b*
Rosselli, Cosimo, b. 1439, living 1506, 63 *q*–64 *b*, 69 *s*, 128 *g*
,, *Nicc.* scholar of Dosso Dossi, 213 *d*
,, *Matteo, b.* 1578, *d.* 1650, 216 *z*, 217 *a*, *b*
Rossi, Rosso de (Fiorentino), b. about 1496, *d.* 1541, 123 *b*, 128 *g*, 130 *n–p*
Rubens, b. 1577, *d.* 1640, 224, 225
Rusutti, Filippo, painted 1300, 22 *d*, 24 *e*
Ruysch, Rahel, b. 1664, *d.* 1750, 247
Ruysdael, Jac., b. 1636, *d.* 1681, 249

Sabbattini, Andr. (da Salerno), b. about 1480, *d.* about 1545, 162 *d–g*
,, *Lorenzo, b.* 1530, *d.* 1577 213 *i*
Sacchi, Andr., b. 1598, *d.* 1661, 215 *i*, 224 *j–k*, 231 *f*
,, *Pierfrancesco*, painted about 1526, 78 *m*
Salaino, Andrea, b. about 1475, 110, 111 *e*, *f*, 113 *c*, 115 *e*, *f*
Salerno, Andrea da, see *Sabattini*
Salimbeni, Ventura, b. 1557, *d.* 1613, and *Archangelo*, his Father, 211 *p–q*
Salmeggia, Enea (Talpino), d. 1626, 212 *o*
Salvi, see *Sassoferrato*
Salviati, Franc., b. 1510, *d.* 1563, 209 *h–m*
,, *Gius. Porta, b.* about 1520, living 1572, 161 *h*
Sammachini, b. 1532, *d.* 1577, 213 *r*
San Daniele, Pellegr. da, b. about 1480, *d.* about 1545, 198 *d–h*
Sandro, see *Botticelli*
San Giorgio, Eusebio di, 1478–1550, 94 *j–l*
San Giovanni, Giov. (Manozzi) da, b. 1590, *d.* 1636, 217 *c–i*, 236 *m*
Santa Croce, Girol. da, painted about 1520–1548, 80 *i*, 81 *p*
Santafede, the elder, sixteenth century, 210 *d*
Santafede, the younger, 1560–1634, 210 *e*
Santi, Giovanni, d. 1494, 75 *m*, 76, *a*, *b*
,, *Raffaelle*, see *Raphael*
Saraceni, Carlo, b. 1585, *d.* about 1625, 217, 223 *a–e*, 231 *o*
Sarto, Andrea del, b. 1487–1531, 112, 126–129, 136 *e*
Sarzana, see *Fiasella*
Sassoferrato (Gio. Batt. Salvi), b. 1605, *d.* 1685, 215, 220, 230 *h*, 231 *c*, 239
Savoldo, Girol. living 1540, 194 *a–g*
,, *Jacopo*, painted 1519, 194 *h*
Scarsellino, Ipp., b. 1551, *d.* 1621, 213 *e–h*
Schaffner, Mart., 104
Schäuffelin, Hans, pupil of A. Dürer, 104 *a*
Schiavone, Gregorio, painted 1470, 71
Schidone, Bart., b. about 1580, *d.* 1615, 215 *c*, 230 *i*
Schoreel, Jan, b. 1495, *d.* 1562, 102
Sebastiani, Lazzaro, lived about 1500–1520, 81, 81 *c*, 85 *t*, 86 *a*
Segna (Sienese, beginning fourteenth century), 23 *b*
Semini, Andr., b. 1526, *d.* 1594, 212
,, *Antonio, b.* 1485, 78, 79 *a*
Semitecolo, Nic., painted 1367, 51 *d*
Sermoneta, Sicciolante da, living 1572, 210, 211 *g–h*, 213 *v*
Sesto, Cesare da, d. about 1524, 114 *c*, 115 *j–n*, 170 *e*
Siciliano, Roderigo, first half of sixteenth century, 163 *e*
Siena, Berna da, d. about 1380, 46 *g*, *h*
,, *Guido da*, painted 1221, 20 *a*, 21 *e*
,, *Marco da*, painted 1573, 210 *h–j*
,, *Simone da*, see *Martino*
,, *Ugolino da*, d. 1339, 23 *a*, 27 *l*
Signorelli, Luca, 1441–1523, 68, 69, 70, 92 *e*
Simone da Bologna, see *Crocefissi*
Sirani, Giov. Andr., b. 1610, *d.* 1670, 215
,, *Elis, b.* 1638, *d.* 1665, 215
Smargiasso, see *Cafferi*
Snyders, Franc., b. 1579, *d.* 1657, 226 *j*, 227 *f*, 235 *f*, 238 *k*, 240 *e*, 245, 247
Sodoma, Il, (Giov. Ant. Bazzi), b. about 1477, *d.* 1549, 168–170
Sogliani, Giov. Ant., b. 1491, *b.* 1544, 131 *g*, 161 *j*
Solario, Andr., b. about 1458, *d.* 1530 117 *j–n*

Solario, Ant. (*Lo Zingaro*), *b.* about 1458, living 1509, 97 *k*, 98 *a*
Solimena, Franc., *b.* 1657, *d.* 1747, 218, 224 *a–b*
Spada, Lionello, *b.* 1576, *d* 1621, 215, 223 *j*, 235 *e*, 246
Spadaro, Micco, pupil of Salvator Rosa, 218, 247
Spagna, Giov. Lo, painted 1507–1530, 94 *a*, *i*
Spagnoletto, Lo, see *Ribera*
Spagnuolo, see *Crespi*
Speranza, Giov., second half of fifteenth century, 76 *q*, *r*
Spinello Aretino, *b.* about 1318, *d.* 1410, 24, 27 *b d*, 28 *e*, 29 *h*, *i*, *l*, *m*, *n*, 32 *a*, *h*, 36 *e*
,, *Parri*, *b.* about 1386, 29 *j*
Squarcione, Franc., 1394–1474, 70, 71
Stalbent, Andr., *b.* 1580, *d.* 1660, 249
Stanzioni, Massimo, *b.* 1585, *d.* 1656, 217, 223, 232 *m*, 237 *s*
Starnina, Ghir., 1354, living 1408, 29 *f*.
Steen, Jan., *b.* 1636, *d.* 1689, 246 *p*
Stefani, Tommaso degli, 1230–1310, 24 *e*
Stefano, Tommaso di, see *Giottino*
Stefanone (of Naples), *d.* about 1456, 52 *b*
Stradanus, Joh., *b.* 1536, *d.* 1604, 209 note
Strozzi, Bern., see *Capuccino*
Suardi, see *Bramantino*
Sustermans, Just., *b.* 1597, *d.* 1681, 228 *a–d*
Swanevelt, Herm. v., *b.* 1620, *d.* 1680, 251

Tafi, Andrea, *b.* 1250–1320, 21 *a*
Talpino, see *Salmeggia*
Tassi, Agostino, *b.* 1566, *d.* 1644, 250
Tavarone, Lazz., *b.* 1556, *d.* 1641, 212
Temperello, see *Caselli*
Tempesta, Ant., the elder, *b.* 1555, *d.* 1630, 209, 210 *a*
,, *F. Molyn*, *b.* 1637, *d.* 1701, 251
Thomas, see *Modena*
Tiarini, Aless., *b.* 1577, *d.* 1658, 215, 231 *c*, 233 *j*, 236 *a*
Tibaldi, Pellegr., 1527–1591, 213 *s–u*
Tiepolo, Giov. Batt., *b.* 1693, *d.* 1769, 205, 224, 242 *f*
Tinelli, Tib., *b.* 1586, *d.* 1638, 228 *f*
Tintoretto (*Jac. Robusti*), *b.* 1512, *d.* 1594, 199–201, 205 *e*, 206 *a*, *b*, *c*, 207 *a*, *e*
Tisio, Benv., see *Garofalo*
Titian, b. 1477, *d.* 1573, 185–191, 205
Tito, Santi di, *b.* 1538, *d.* 1603, 211 *b–e*
Tolentino, Francesco da, 98, *d*
Tolmezzo, see *Tumetio*, painted 1482–1491
Tomasi, Nicholaus (*Colantonio del Fiore*, about 1456, 52 *c*, *d*
Torbido, Franc., see *Moro*
Torregiani, Bartol., pupil of Salvator Rosa, 218, 249
Torriti, Jacobus, painted 1287–1295, 23 *e*
Traini, Francesco, painted 1345, living 1378, 29 *a*, *c*, 41 *f*, 42
Treviso, Girolamo da, the elder (Aviano), painted 1470–1492, 86 *p*
,, *Girolamo da*, the younger, *b.* 1508, *d.* 1544, 86 *o*, 164, *j k*
Tumetio, Dom. di, painted 1479–1491, 198 *b*
Tura, Cosimo, 1430–1496, 71 *m*, 72 *a*, *b*
Turchi, Aless. (*Orbetto*), *b.* 1582, *d.* 1648, 205
Tzanfurnari, Emanuel, eleventh century, 17 *e*

Ubertini, see *Bacchiacca*, *d.* 1557
Uccello, Paolo, 1397–1475, 26 *b*, 29 *k*, 62 *f*, 64 *d–f*
Udine, Giov. da, *b.* 1487, *d.* 1564, 107, 182 *f–j*
,, *Martino da*, 81
Uggione, see *Oggionno*, *d.* 1534
Ugolino, see *Siena*

Vaccaro, Andr., *b.* 1598, *d.* 1670, 217, 237 *e*
Vaga, Perin del, 1499–1547, 107 *a*, 147, 151 *a*, 153 *a*, 161 *i–l*, 162 *a*
Valentin, 1600–1632, 217, 223 *d–f*, 235 *e*
Vanni, Francesco, 1565–1609, 211 *n*, *o*
Vannucci, see *Perugino*
Varotari, Aless., *b.* 1590, *d.* 1650, 205 *b*
Vasari, Giorgio, *b.* 1512, *d.* 1574, 209 *e–g*, 210 *k*, *l*
Vassilacchi, Ant., *b.* 1556, *d.* 1629, 201 *g*, 204, 207 *b*, *c*
Vecchia, Pietro della, *b.* 1605, *d.* 1678, 180 *j*, *l*, *o*
Vecchietta (*Lorenzo di Pietro*), Sienese, fifteenth century, 87
Vecellio, see *Titian*, *b.* 1477
,, *Franc.*, *b.* 1483, 191 *i–j*

Vecellio, Marco, b. 1545, *d.* 1611, 191, 207 *b, k, l*
„ *Orazio, b.* 1513, *d.* 1579, 191
Velasquez, 1599–1660, 228 *s,* 229 *g–a–b*
Veneziano, Ant., b. about 1320, living 1388, end of fourteenth century, 24, 26 *c,* 28 *c,* 32 *b h,* 35 *e*
„ *Lorenzo,* painted 1358–68, 51 *d*
„ *Polidoro,* pupil of Titian, sixteenth century, 193 *g, h*
Venusti, Marco, d. about 1584, 122 note, 123 *d,* and note, 209 note
Verona da, see *Liberale*
„ *Maffeo, b.* 1576, *d.* 1618, 204
Veronese, P. Cagliari, b. 1528, *d.* 1588, 201, 202, 206 *a*
Verrocchio, Andrea del, b. 1432, *d.* 1488, 67 *g*
Vicentino, Andr., b. 1539, *d.* 1614, 206
Vigri, Caterina, about 1460, 48 *c*
Vinci, Gaudenzio, painted 1511, 115 *p*
Vinci, Lionardo da, 1452–1519, 107–112
Vinckebooms, D., 1578, 249
Vitale (of Bologna), painted 1320, 47 *a, b, k*
Vite, Antonio, Giottesque, fifteenth century, 29 *f*
Vite, Timoteo della, 1467–1523, 76, 163 *g–k*
Vivarini, the, 16 *a,* 51 *j*
„ *Antonio,* painted 1444–51, 51 *f–k*
Vivarini, Bartolommeo, painted 1464–98, 51 *k,* 79, 106 *c*
„ *Luigi,* painted 1490, 80 *c, g, h, j, k, l*
Volterra, Daniele da, b. 1509, *d.* 1566, 162 *c,* 208 *b*
„ *Francesco da,* painted 1371, 24, 28 *c,* 36 *c*
Vouet, Simon, b. 1582, *d.* 1641, 217

Weyden, Rogier van der, living 1425, *d.* 1464, 100 *d–f*
Wilhelm of Marseilles, first half of sixteenth century, 106 *k, l, m*
Wohlgemuth, Michael, b. 1434, *d.* 1519, 101 *d*
Wouverman, Ph., b. 1620, *d.* 1668, 247

Zacchia il Vecchio, painted about 1527, 164 note
Zaganelli, see *Marchesi*
Zampieri, see *Domenichino*
Zelotti, Giambattista, b. 1532, *d.* about 1592, 204, 207 *b*
Zenale, Bernardino, contemp. of Buttinone, fifteenth century, 77 *r, s, t,* 78 *a, b*
Zevio, Stefano da, living 1376-9, 50 *a*
Zingaro, see *Solario*
Zoppo, Marco, painted 1468–98, 71 *c, d*
Zucchero, Taddeo, b. 1529, *d.* 1566
„ *Federigo, b.* 1543, *d.* 1609, 207 *c,* 210 *m,* 211 *a*

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